

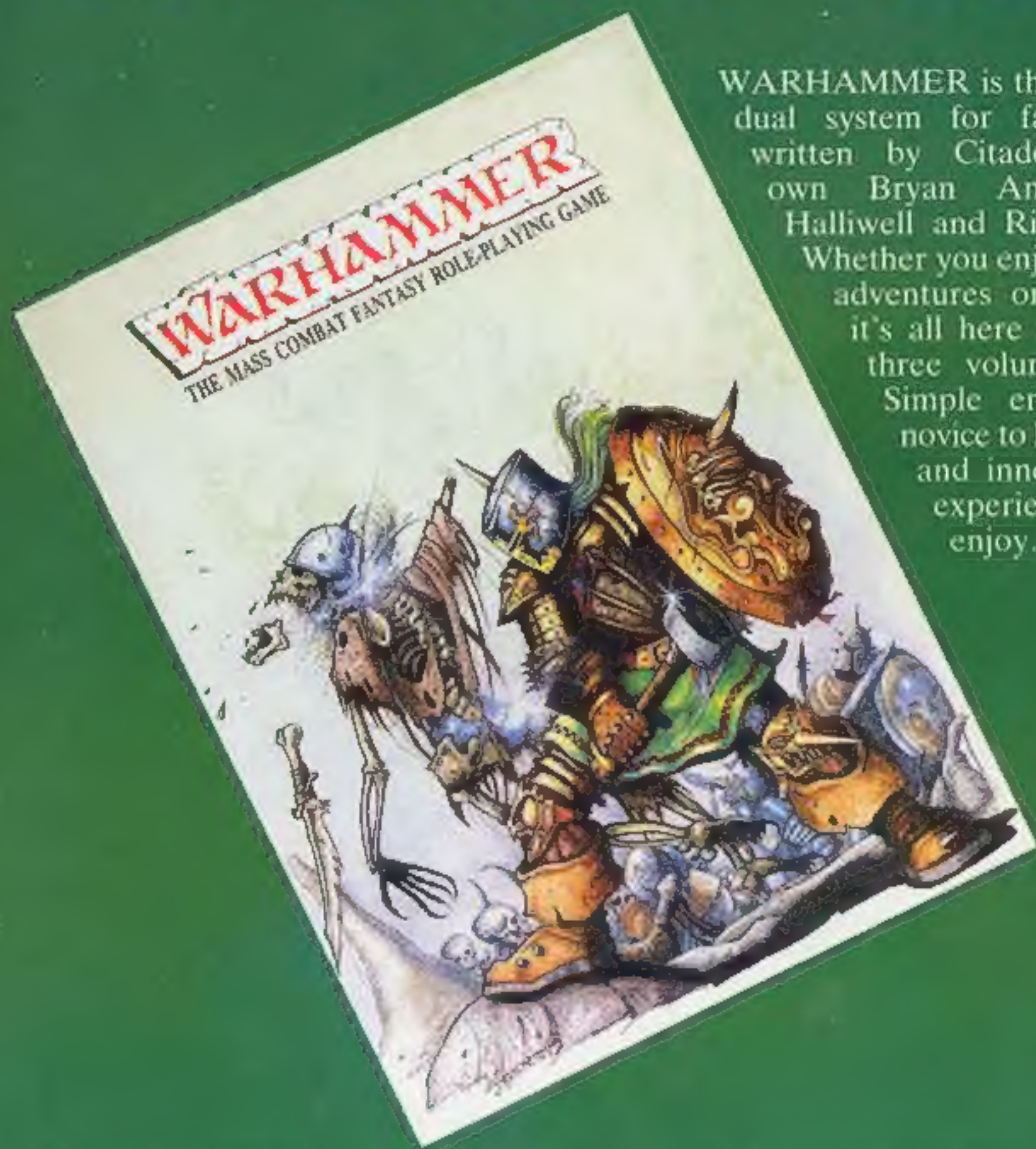
THE SECOND CITADEL COMPENDIUM

£1.25

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LET'S SMASH SKULLS



WARHAMMER is the long-awaited dual system for fantasy gaming written by Citadel Miniatures' own Bryan Ansell, Richard Halliwell and Richard Priestly. Whether you enjoy role-playing adventures or mass battles, it's all here for you in this three volume boxed set. Simple enough for the novice to learn, yet meaty and innovative for the experienced gamer to enjoy.

WARHAMMER gives you rules for Movement * Psychological Factors * Shooting * Combat * Flying Creatures * Fighting Tabletop Battles * Fighting in Dungeons * Creature Lists * Wizards and Magic * Spells * Necromancy * Random Generation * Enchanted Objects * The Games Master * Player Characters * Creating Adventures * Character Advancement * Injuries * Starting Expeditions * Running Campaigns * Encounter Charts * plus two special scenarios: THE ZIGGURAT OF DOOM and THE REDWAKE RIVER VALLEY.

WARHAMMER is available in better shops everywhere, or, in case of difficulty, available post free at £6.95 from Citadel Miniatures, Chewton St. Eastwood, Nottingham U.K. Please make cheques payable to Games Workshop Ltd.



WELCOME To The Second Citadel Compendium

Welcome to the Second Citadel Compendium, illustrating a selection of current, new, and re-designed models from the famous Citadel Miniatures range. This catalogue supercedes all previous listings, and also contains a host of articles about modelling and gaming, a special Warhammer scenario by Richard Halliwell, a selection of readers letters, another Citadel competition and much more besides.

THE NEW CITADEL COMPENDIUM SELECTION

Once more we have opted for line drawings to illustrate our models, as in the past we have found photography to be both unreliable and often misleading. Our artists go to considerable trouble to reproduce the miniatures as faithfully as possible, but, as we always say, the best way to find out what a particular miniature really looks like is to go to your hobby shop and scrutinize the original.

The models appearing in this Compendium are only a small sample of our entire ranges, ranges that you can discover by keeping your eyes peeled at your local hobby shops. We guarantee that the selection illustrated within, we call it the Compendium Selection, will be available throughout the life of this Compendium, probably about a year. Meanwhile we make about 6 new models per working day, the only way to keep up is to join our Mailing Club!

Apart from the Compendium Selection, your local dealer will be able to supply you with any number of additional models. Remember Citadel models are changing all the time, bringing you a continuous new selection of adventurers, warriors and monsters.

Items illustrated in the First Compendium, but not in this one, are probably no longer made, although you may still be able to find these rarities in some shops. Almost certainly, most of them will have been phased out to make room for new selections, and redesigned models. Regretably, we cannot supply discontinued models directly from our factory.

NICK LUND JOINS THE CITADEL TEAM

Nick Lund's renowned Chronicle Miniatures company has recently joined forces with Citadel, and you'll find the first of the re-released Chronicle models inside. The entire Chronicle range will be available in its entirety within the not too distant future. In addition Nick is busy working on new models all the time. Look out for new Chronicle additions in the distinctive red Chronicle blister cards.

CITADEL HAVE MOVED

In July 84 we moved into our new, larger factory in Eastwood, Notts. Of course, we'll be having all our mail forwarded to us by the Post Office for a couple of years, but it will be speedier if you direct any mail to our new address.

CITADEL MINIATURES
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CITADEL OPEN DAY

Many people ring us or write to ask if they can visit our factory, look around, buy a few models, get under our feet and abuse the staff. Many more just turn up on our doorstep and demand entry. Although our old premises were somewhat cramped, and there were absolutely no facilities for visitors whatsoever, we always welcomed customers who wanted a look around. With the ever-increasing numbers who wished to visit our old premises, we have reached the inevitable conclusion that now we have moved into our new super-efficient modern building in Eastwood, we will be unable to allow people to visit ad-lib at all. So, **NO VISITORS WITHOUT AN APPOINTMENT!** and we're going to have to be quite tough about letting people in at all. We realise that this is going to

disappoint many people, so we're going to have **OPEN DAYS** instead, when you'll be quite welcome to wander round, and we'll be able to take the time to show you what we do, maybe even put on demonstrations and participation games and suchlike. The first Citadel Open day is planned for September 15th.

WARHAMMER

Our fantasy battle rule system Warhammer has taken off in a big way, becoming a leading game with many, many players. We seem to get about a dozen letters and questions about the rules every day. We always enjoy getting them, and do our best to reply to everyone. Our philosophy of rule-systems is that we've provided a solid set of usable rules, and now it's up to you to adapt them to suit your own tastes. So our reply to questions about whether winged Chaos Ogres should be allowed to carry Hobgoblin riders, and if so, what rules should be used for them, is always, 'If you think so', and, 'Write your own'. But we still like seeing the questions!

There are a few simple rules to follow if you'd like a reply.

1. Enclose an S.A.E., even if you send your question in with a mail order, chances are the chap who does your mail order won't be able to answer your question, and he isn't allowed to hold your order while he waits for someone who can to get round to it.
2. Make sure that your questions are on a separate piece of paper, preferably with questions on the left hand side of the page and space for answers on the right hand side. If you put your questions on a mail order form, mailing club subscription form, or anything else it will almost certainly not reach anyone who can answer you.
3. Be prepared to wait a couple of weeks!

THE FUTURE

We have a lot of new projects planned for autumn '84 and the new year. Firstly they'll be a whole host of models, including redesigned elves and lizardmen, more halflings and a new look to a series of boxed sets. Tony Ackland has promised to come up with further Monstrosities, including a huge war eagle and rider, and a brand new wyvern and rider.

If you're a Warhammer player you'll be glad to hear that Realm of Chaos is now nearing completion, and should be in the shops before the year is out. We also have a number of scenarios in preparation as well as a complete new look to the Warhammer role-play system.

Gastric Fluid Green and Decayed Newt Purple are just two examples of the sort of putrescent pigments that have been suggested for the new additions to the Citadel Colour range. You want a Goblin Fingernail Black? Write in and tell us before the new paints reach the shops.



CITADEL MINIATURES

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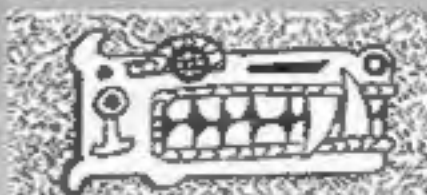
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The Citadel Compendium is produced by the staff of the Citadel Production Department, Rick Priestley, Tony Ackland, John Blanche and Joanne Podolski.

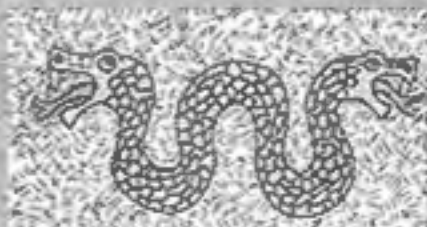
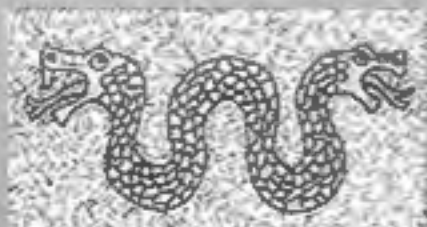


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PLUS .. pull out centre spread of **RIGG'S SHRINE** to accompany the scenario.





SOUTHERN LUSTRIA

The creation of Richard Halliwell, Southern Lustria is a fantasy continent whose geography and history to some extent parallel that of South America. However, in the strange and bewildering imagination of its strange and bewildering author, the native Americans and usurping conquistadors are supplanted by the wierd amphibian Slann, and the wild and adventurous Old Worlders, including the Norsemen, Sea Elves and Dwarfs. More new adventures in Southern Lustria will form a future **Warhammer** supplement, inviting players to further mayhem and misdeed in a complete and challenging game setting.

THE AMAZONS

The dense tropical jungles of the Cadiz Basin are inhabited only very sparsely. Occasionally, primitive bands of nomadic hunters will pass through, or wary traders from the Nordic settlements on the coasts will brave the treacherous rivers in order to ply their wares. By far the most populous of the native groups are the wild and matriarchal Amazons. These live in the hundreds of scattered villages throughout the jungle, and in the Amazonian city of Genaina. Genaina, although incorporating many stone buildings of considerable size, is mostly built of grass and mud in the same way as the smaller villages. Amazon villages can be easily recognised by the manner of construction, for the builders nearly always erect their dwellings upon tall piles of solid wood, so as to raise the living areas away from the ground. In this way the Amazons avoid the worst excesses of periodic flooding.

AMAZON RELIGION

The Amazons worship their own Gods. They hate all worshippers of Quetzacoatl, particularly the Slann. In addition to the many small village and way Temples dotted throughout Amazonia, there are two main cult centres, the Temple of Karra in Genaina and the

Great Shrine of Rigg standing on the shores of Lake Lokke. The mysteries of the Temple of Karra, and the untold riches of the Royal Palace at Genaina, lie outside the immediate scope of this scenario.

RIGG'S SHRINE

The Great Shrine stands on the shore of Lake Lokke, deep in the forests of Amazonia. It is said to commemorate the mythic union between Rigg, Amazon Goddess of War, and Amex the Sea Elf God of Wealth and Happiness. Here they brought into the world Kalith, Mother of all Amazons. This creation myth lies at the very centre of Amazon religious dogma.

Worshippers of Rigg amongst the Amazon tribes make regular Pilgrimages to the Shrine. The administration of the centre is in the hands of the Amazonian Sisterhood. It's buildings house a Sisterhood diocesan centre along with it's offices, a library and a meeting hall.

Like all Amazon holy places, the Shrine and its precincts are forbidden to non-Amazons, except those with special dispensation from the High Priestess. Even then, the privilege is bestowed only on women, and they would find themselves under constant guard.

RIGG

Rigg is the leading figure in the Amazon Pantheon.

Alignment	Neutral
Spheres	Warfare, Blood, Koka, Violent Death
Manifestations	Giant - she stands at least 9 feet tall, red hair and eyes.

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
8"	8	6	6	D	4	10	3	4	10	10	10

Armour None

Weapons Rigg carries a knife and four throwing knives. All of her weapons are magical, the throwing knives have a range of 18" (short only) and hit at Strength 4.

THE SISTERHOOD

The Sisterhood originates from the High Age of Southern Lustria, a golden age of science and technology. Even then, Amazonia was a wild and fiercely independent land. The technocratic and wise Old Slann accepted this and respected Amazon territory. While other Humans were regarded as inferior, enslaved and treated little better than cattle, the Amazons retained their freedom.

Old Slann and Amazon were able to exist, almost entirely peacefully, side by side. There was even a measure of trade and co-operation between the two races. Amazons were particularly valued as Acolytes and as Thralls by the High Age Magi.

These Amazon emigres were the ancestors of the present day Sisterhood. They were to gain, through their work and their studies, a close familiarity with the High Age sciences.

Eventually the Old Slann fell, their civilisation was destroyed and their knowledge lost even to their own descendants. Modern day Slann regard any trace of the old times with fear and suspicion; the Old Sciences have been lost to them. Not so to the Sisterhood, who retained and preserved much of their knowledge. Whilst they could not hope to re-create the products of the High Age they could still use and maintain many of the artifacts which they had salvaged from its fall.

This knowledge became the basis of the Sisterhood's power and authority within Amazon society. The careful organisation, fanatic devotion, and above all, the secrecy of the Sisterhood ensure a continuing hegemony in the religious, political and scientific spheres of Amazon life.

THE KOKA-KALIM

The Koka-Kalim are religious zealots; fanatically dedicated worshippers of the Goddess Rigg. The Kalim stress greatly the religious value of the narcotic Koka. They are all addicted users.

Constantly within the grip of the drug's effects they eat, sleep, and say very little. Deprived of normal sensory functions they can overcome great pain, and have little natural aversion to blood, slaughter or death. Their state of mind makes them very edgy, unpredictable, irrational and strung out. They make ideal fanatic warriors.

The Sisterhood, with their monopoly of the theological establishment, maintain a small army of Koka-Kalim as servants, guards and fighters. Koka-Kalim serving the Sisterhood are known as Devouts. Many are issued by the sisterhood with Old Slann weaponry. Most commonly they will be given Power Swords or Bolt Guns as described later.

MOTHER SAMANTHA

Samantha's birthplace lies somewhere in Eastern Amazonia. Born into a nomadic tribe, she eventually became a member of the Kalim and from here joined the Devout.

She rose with remarkable speed from the Devout to the Sisterhood, and then upwards through the ranks of the Sisterhood. She is now a High Priestess, the Head of the Holy Shrine of Rigg.

Samantha is still surprisingly young. Because of her nomadic Amazon background she is an agile and able fighter as well as a powerful magician.

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
5"	6	4	3	C	2	8	2	5	8	8	8

Samantha is armed with the traditional weapons of the High Priestess of Rigg. She carries a long bladed knife and 4 throwing knives.

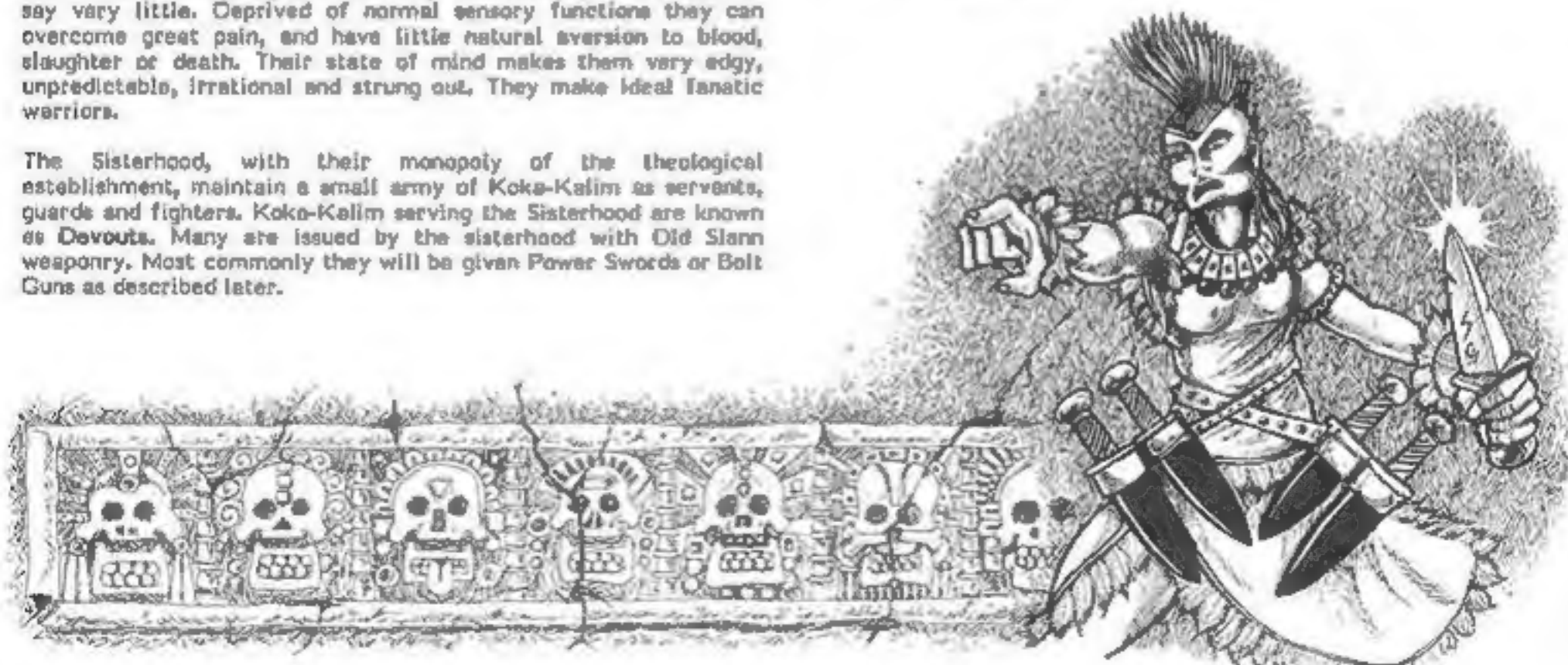
Magical Characteristics

Mastery 4
Constitution 23

Spells

Random Gen.	Spell
01-08	Detect Life
09-14	Far Sight
15-22	Fireball
23-28	Gift of Tongues
29-38	Aura of Mighty Resistance
39-46	Cure Severe Wound
47-54	Droop
55-62	Hold Door
63-72	Invisibility
73-80	Summon Demons
81-86	Turn Someone Else Into a Frog
87-95	Hurricane
96-00	Manipulate Time

The 'Random generation' column is included only as a guide to the GM. He may use the chart to help determine Samantha's actions - but should ignore it whenever he chooses.



AMAZON PROFILES

The individual warriors and people of Amazonia have talents and abilities unique to themselves, their characteristics scores would vary from individual to individual. However, the following values represent the average scores for each type, or class, of Amazon. Not all of the types listed below appear in this particular scenario - but they can form a part of other Amazonian forces. The Save score represents the normal D6 armour saving roll, and indicates the amount of armour generally worn.



	M	WS	BS	S	T	W	I	A	Save	Weapons
Queen's Bodyguard	4½	5	5	2	B	1	5	1	5,6	Bow, Sword, Spear
Noble	4½	4	4	2	B	1	5	1	5,6	Spear, Knife, Throwing Knife
Tribeswoman	5"	3	3	2	B	1	5	1	-	Bow, Knife, Throwing Knife
Berserker	5"	4	4	2	B	1	5	1	-	Knife, Throwing Knife
Koka-Kalim	5"	4	4	2	B	1	7	1	-	Knife, Throwing Knife
Koka-Kalim Devout	5"	4	4	2	B	1	7	1	-	Knife, Throwing Knife, High Age Weapons*

*There is a 10% chance that each Devout will be armed with a High Age Weapon. Generate which using the chart below. The magazine will be full and one spare magazine, half full, will be carried.

AMAZON CHAMPIONS

There is a 5% chance that each Amazon encountered will be an Amazon Champion. Champion's fighting characteristics should be generated as follows.

Weapon Skill	2D4
Bow Skill	D4+4
Strength	D2+1
Toughness	D2+1
Wounds	D2+1
Initiative	3D6
Attacks	D3
Magic Weapon	10%
High Age Weapon	5% (Champion Devouts 20%)

SCENARIOS

The material that follows should prove sufficient for any role-playing adventure or wargame that involves the Shrine. Experienced GM's are invited to structure their own plots and story lines.

This article covers only two, very basic games a burglary and a raid.

BURGLARY

A Burglary would take place at night, no non-Amazonian could get near to the Shrine during the day.

Each player takes the role of a member of a group trying to steal as much loot as possible - in this case they are not looking for any particular item. Individual GM's may change this. For instance, someone could be paying the players a hefty sum for the procurement of 'Mruggdok K'Thing's Testimony'.

The players have no idea of the layout of the Shrine or its grounds. They may not even have seen the place in the daylight. (Again the GM could arrange for the players to have some form of map or plan - from a patron or a fellow thief.)

The group will enter the map from either a path, woodland trail, or river bank, or they may choose to approach in canoes. Dice from amongst the possible routes to find the direction the players will approach from. The players must leave by the same route they arrived, or else steal canoes and leave by water.

The Games Master controls all the movements and actions of the Amazonians.

A RAID

One person if possible becomes Gamesmaster. One player, or group of players, takes the Amazon side, the other takes command of a group of Norse raiders.

The raiders have come up river to take Lake Lokka by Longboat. They will enter the table at the point marked 'A' on the map. The high cliffs of the promontory have shielded them from view so far.

They have three boats, each boat is crewed by 24 fighters and commanded by a Norse Champion.

For more details on the Norse, or Northmen, see *Forces of Fantasy*. The crew of the boats should be randomly generated in groups of 5-6. Identical troops types on each boat will fight as regiments.

Players Objective Take and completely loot the Shrine, suffering no more than 50% casualties.

The raiders may decide to attack

At Dawn or at Night. In which case only two boats are used.

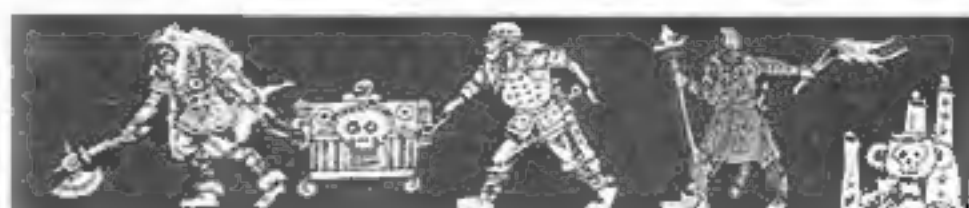
OR During the morning, afternoon or evening

OR At Dusk. In which case darkness will fall 2D6 Turns after the start of the game.

TABLE

In either scenario, and especially in darkness, sound will be an important way of detecting enemy troops. Any sound may attract attention. The table below lists the percentage chances of various sounds being noticed.

The Gamesmaster should roll once for each model or group of models.



	Listening through a door	In a room below/ in an adjacent room	In a room above	In the same room	Basic % chance in the open	Less for each 4" distant, or extra intervening wall or floor
Tiptoeing, Whisper, keys turning, lock picking	40%	05%	02%	40%	30%	20%
Conversation	100%	15%	10%	100%	100%	20%
Doors opening or closing, Searching	100%	20%	10%	100%	100%	20%
Running, charging, combat, incantations knocking down doors, horses moving, rapid searching, breaking glass.	100%	100%	30%	120%	120%	20%
Shouting, crying out, screams	120%	100%	60%	120%	120%	20%
Bolt Gun firing	160%	120%	100%	140%	200%	10%

The chance of a sleeper being woken is one quarter the normal chance of the noise being heard.

LOCKS

In order to attempt to pick a lock a character needs **Lock Pick Skill**. The GM may allow any thieves to have this skill for this particular scenario. Characters with Lock Pick Skill may attempt to open or close any lock without using the key. This is referred to as 'picking' the lock, whether the attempt is to lock or unlock.

Each separate attempt takes an entire movement phase. The player throws a single D6 each time. If the score is equal to or higher than the lock's rating, then the attempt is successful, and the lock can be picked. Otherwise, the attempt has failed.

A Thief may make up to 3 successive unsuccessful attempts on a single lock. Further attempts will be useless.

Once a lock has been successfully dealt with, the Thief may add +2 to any subsequent dice rolls made against the same lock.

Thieves depend on special tools, such as skeleton keys or flat bladed knives. If they are, for some reason, deprived of these, they may improvise a tool using a bent nail, pin or something similar. Deduct 1 from dice rolls attempts made with improvised tools.

The table gives a brief summary of the whereabouts of the Amazonian troops.

CODE	ROOM/LOCATION	DAY TIME	NIGHT TIME
G.B	Kalim Dorm		2D4 Kalim Devout (sleeping)
G.D	Watchroom	2D4 Kalim Devout	1D4 Kalim Devout
G.G	Kalim Chapel	2D4 Kalim Devout	
I.B	Hall of the Shrine	Dawn - 5D6 Pilgrims Morning to Dusk - 10D6 Pilgrims. See Text	20% chance of a funeral See text.
1.E	Samantha's Study	75% chance Mother Samantha.	
2.A	Great Chamber	25% chance of a Conference. See text.	
2.B	Samantha's Room		Mother Samantha
2.C	Strongroom	1 Devout	One Kalim Devout
3.B	Concourse		2 Kalim Devout by door 3.6
3.C	Reading Room	Morning to Dusk - 2D6 Students. See text.	
4.B	Watch Tower Room	1D4 Kalim Devout	1D4 Kalim Devout
5.B	Watch Tower Roof	1D4 Kalim Devout	1D4 Kalim Devout
	Each Hut	1D4 Kalim Devout	1D4 Kalim Devout
	Koka-Tea Stall	1D4 Kalim Devout	
	Fires		1D4 Kalim Devout
	Jetty	1D4 Kalim Devout	

Key to Floor Plans

SCALE 0 1 2 3 4 5 10'

KEY

UNLIT TORCH

LIT TORCH

WINDOW

BARRED WINDOW

TAPESTRY

DOOR

LADDER



Hatch In Floor.

(arrow) indicates stairs going up. Numbers indicate the level reached by ascending or descending stairs or steps. g = ground, 1st = 1st floor and so on.



—GROUND FLOOR—

Note that the floor is actually sunk about 1 meter lower than ground level. Thus the steps at 0.5 and 0.10 actually lead down to the ground floor from the outside.

A. Sisterhood Administration Office. Searching will take:-

4 Move Phases for the room as a whole
10 Phases for the ledgers in the cabinet along the northern wall

Absolutely nothing of interest in this room

B. Koka Kalim Dorm. 2D4 Koka Kalim resting. Devouts are notoriously light sleepers. 10% chance for each individual being still awake.

C. Mother Samantha's Office

Cabinets. Holding ledgers with records of salaries, logistics and genealogies. 6 Move Phases to search. Nothing of interest.

Desk. On the desk is a communicator, paired with the one in Samantha's bedroom. Both communicators are switched on, so any sounds made in one room will be audible in the other.

The communicators do not pick up sounds as well as the ear, nor do they transmit them entirely accurately. There is only half the normal chance of noises being heard between the rooms.

Icon. A religious icon, depicting Rigg and Amex, is hung on the western wall. The icon is worth only about C20 (10 gold crowns) outside of Amazonia.

To an Amazon the icon is a priceless object, worth hundreds of Crowns, but just try explaining where you got it from.....

The icon conceals a wall safe, protected by an '8' lock. Within the safe are a D100 Gold Crowns and 1D4 High Age Artifacts.

D. Kalim Watch Room. 1D4 Devouts awake and with weapons to hand. They will be playing 'Checks' a favourite Amazon game.

E. Temple Storeroom. The walls are piled high with sacks and bales. In the corner are 6 barrels. All are full of wine. Any Berserkers or Alcoholics must stay here for D6 Move Phases and roll for Alcoholism - see room 1.D

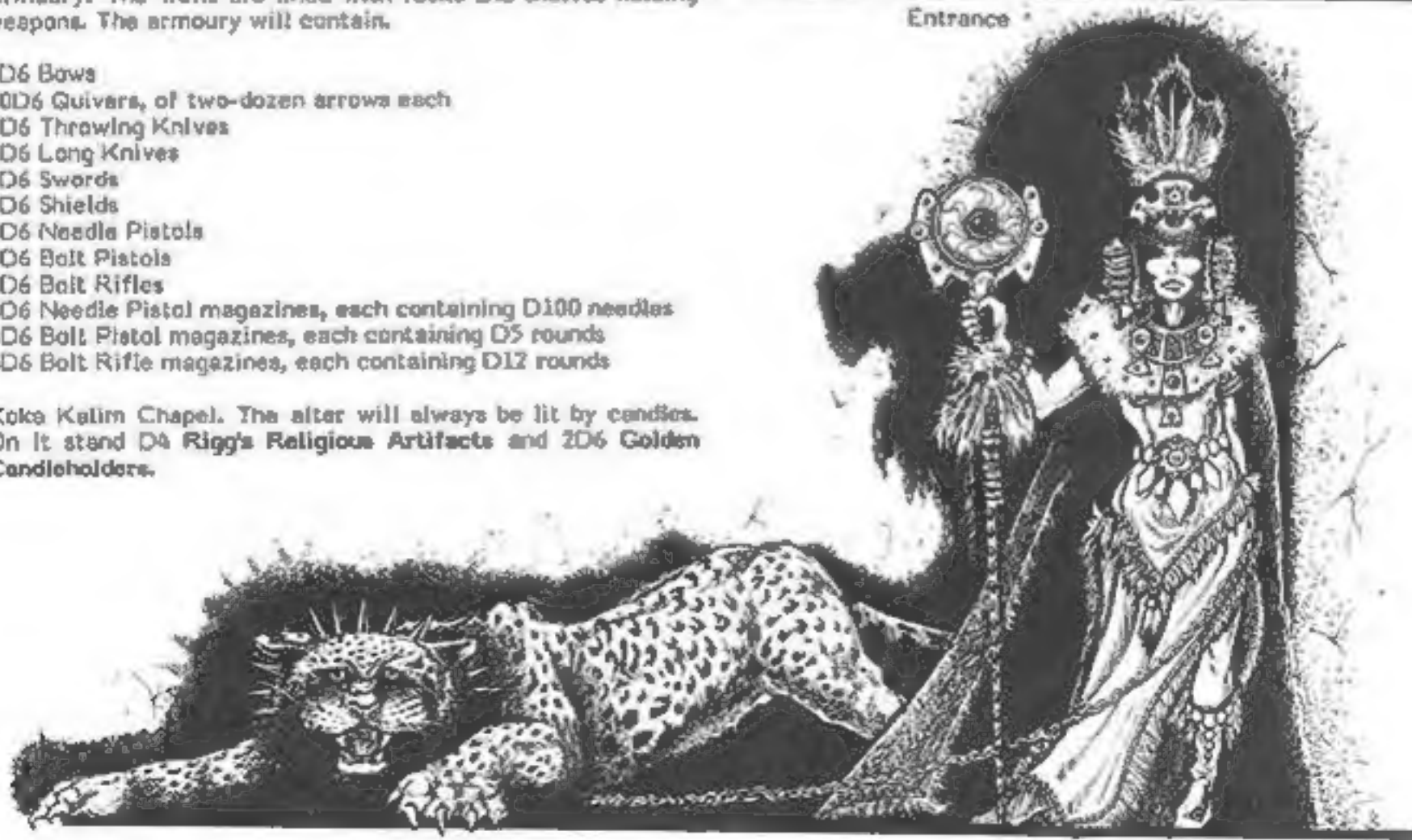
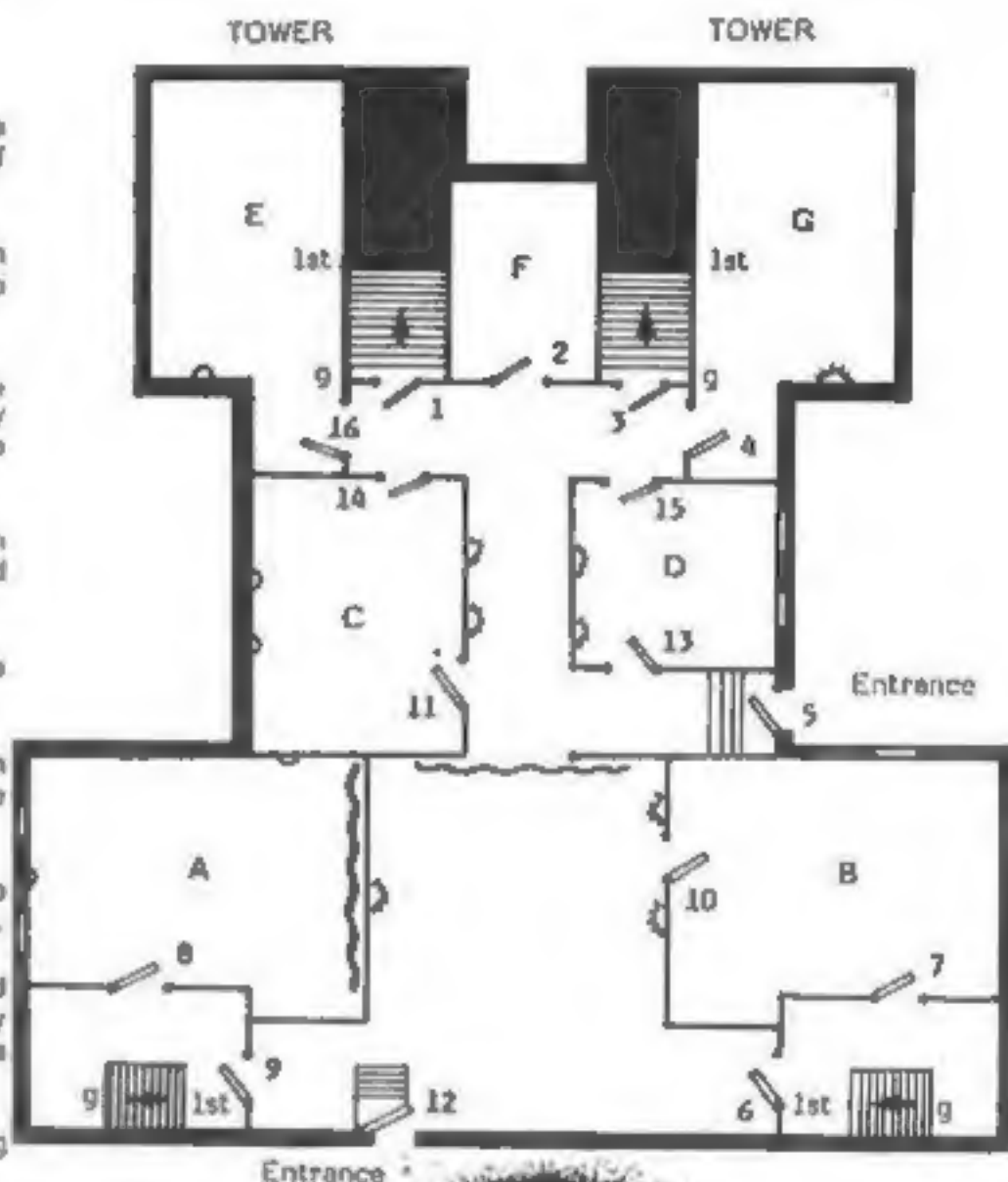
F. Armoury. The walls are lined with racks and shelves holding weapons. The armoury will contain.

5D6 Bows
10D6 Quivers, of two-dozen arrows each
6D6 Throwing Knives
5D6 Long Knives
4D6 Swords
6D6 Shields
3D6 Needle Pistols
3D6 Bolt Pistols
2D6 Bolt Rifles
6D6 Needle Pistol magazines, each containing D100 needles
6D6 Bolt Pistol magazines, each containing D5 rounds
4D6 Bolt Rifle magazines, each containing D12 rounds

G. Koka Kalim Chapel. The altar will always be lit by candles. On it stand D4 Rigg's Religious Artifacts and 2D6 Golden Candleholders.

DOORS

1	Light Door	Locked	No Key
2	very Heavy Door	Locked with a '6' key	No key
3	Light Door	Locked	No key
4	Heavy Door	Unbolted	Bolt on inside.
5	Heavy Door	Unbolted	Bolt on inside
6	Light Door	Unbolted	Bolt on inside
7	Light Door	Unbolted	Bolt on inside
8	Light Door	Locked	No key
9	Light Door	Unbolted	Bolt on inside
10	Light Door	Unbolted	Bolt on inside
11	Light Door	Locked	No key
12	Heavy Door	Locked	No key
13	Light Door	Unbolted	Bolt on inside
14	Light Door	Locked	No key
15	Light Door	Unbolted	Bolt on inside
16	Heavy Door	Locked	No key



FIRST FLOOR

A. Priestesses' Dressing Room. Hung on the southern wall are a Priestess's mask and a Priestess's Chain of Office.

B. Hall of the Shrine. This is the very heart of worship of the Goddess Rigg. The Holy of Holies at the centre of Amazonia's most populous church.

In the daytime there will be 10D6 Pilgrims worshipping in the Hall. The Pilgrims, like as not, will have made a long and singularly dangerous journey to come here. They will be armed as Tribeswomen.

Unlike many other religions it is not customary for the worshippers of Rigg to leave their weapons outside Holy places.

In the event of a raid the Pilgrims will fight. A quarter of their number will already be in a religious frenzy. They will discard all but their swords and knives and will fight as Berserkers.

The Game-master should form the Pilgrims into ad-hoc regiments of one to two dozen women. Each regiment should be given either an Acolyte or a randomly generated Amazon Champion as leader.

At night the Hall will be deserted unless someone has died recently. Each night there is a 20% chance of there being a Funeral Party in the Hall. They will be gathered before the High Altar with the body of their loved one lying before them. They will be making the ululant Death Chant of their particular Tribe. This weird and eerie noise will be clearly audible throughout the Temple.

There will be 20D6 Tribeswomen in the group. Enraged by their bereavement they will attack any obvious outsider on sight.

The sanctity of this Hall will enable Mother Samantha, or any other Mage worshipper of Rigg, to summon the Goddess herself within its walls. The Magician may only do this by casting a Summon Demons spell. Instead of a group of Minor Demons, the Goddess will manifest herself standing on the Altar.

The Goddess will obey the single request of the Summoner. She may not leave the Hall and will revert back to her own plane after 20D6 turns.

C. High Altar. The Altar is draped with a blood red velvet cloth. On top stand:-

A statuette of Rigg
Two boxes of Koka
12 Golden Candleholders

D. Ante-Room to the Great Chamber. There are two things worthy of note in this room. Firstly, there are half a dozen Golden Candleholders. Secondly, there is a drinks cabinet. The cabinet is locked, but may easily be pried open with a knife by any character - taking a single Move Phase. Lock value ..

Any Alcoholic will open the cabinet, and stop there for at least D6 Move Phases. Having had a good toke, they must then roll for Alcoholism. Those who have already made an alcohol roll this bout must do so again, roll a single D6 and add this to their previous score.

E. Mother Samantha's Study. In the room are a table, chairs and a book shelf. On it stand 10 books. They are:

Code	Language	Title/Description	Value
1	Amazonian	Minutes	-
2	Amazonian	Minutes	-
3	Amazonian	Minutes	-
4	Amazonian	Translated High Age Manual	D100
5	Amazonian	Murdle's Musings, worthless trash	-
6	Amazonian	Mroggdok K'Things Testimony	4D200

The book is an Amazon translation of a High Age original. Mroggdok was a leading magical theorist of the High Age. The book consists of a number of treatises on leading magical issues of Mroggdok's times. The book can only be understood by magicians. A complete reading will take 2 weeks. At the end of this period the reader will have learned very little specific. They will, however, have a much improved grasp of the theories and principles underlying magic. Their Mastery Level is increased by 1.

7	Amazonian	Genealogies	-
8	Old World	Magical Encyclopedia (room 3A)	3D200
9	Amazonian	Accounts	-
10	Amazonian	Accounts	-

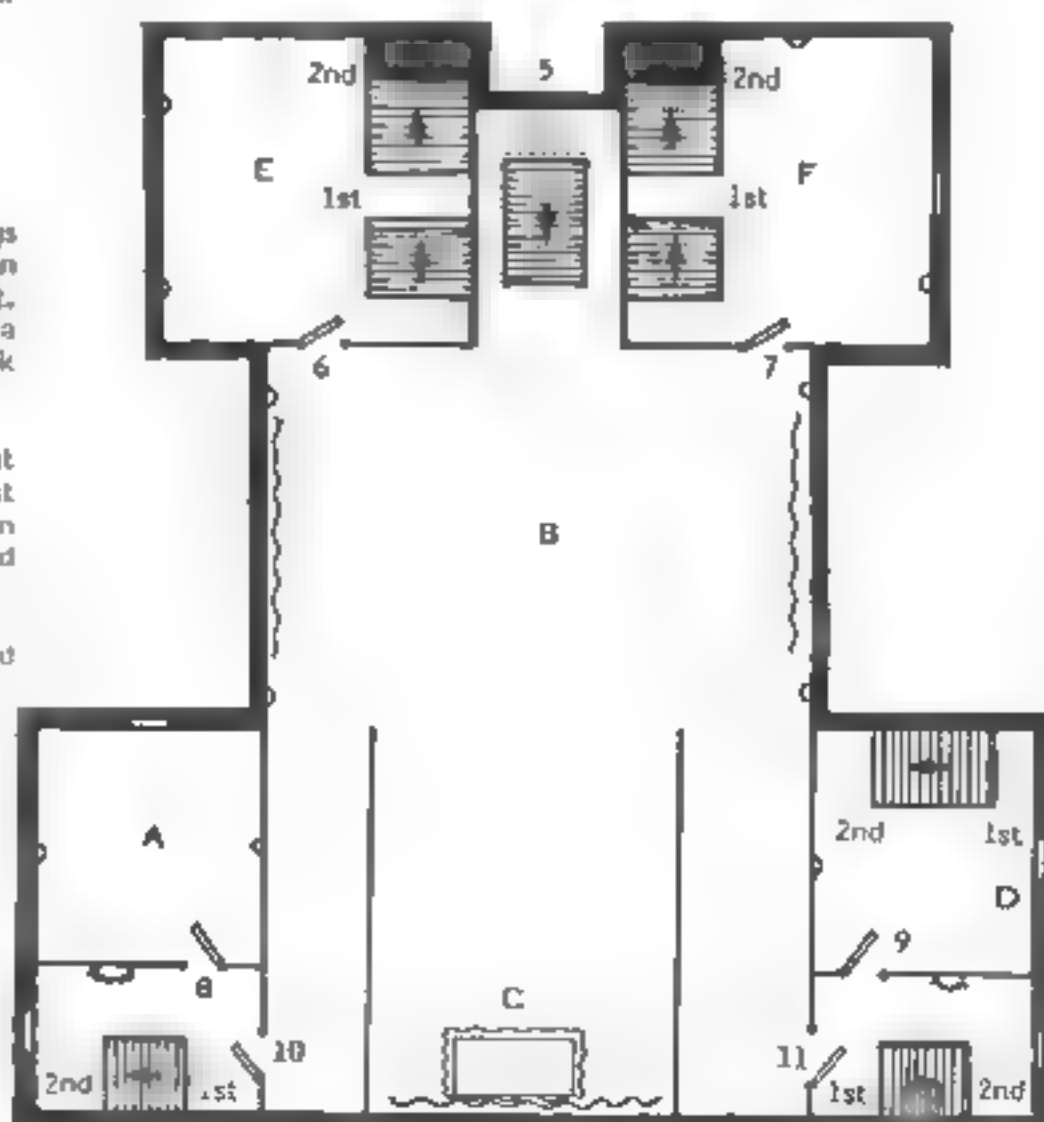
The room also contains a bureau. This has three small shelves cluttered with scrolls, notebooks, correspondence, letters and such like. Six Move Phases to search - nothing of interest. There is a single locked drawer below the shelves. It contains one High Age

F. Hallway. Nothing of interest.

DOORS

5 Main Entrance. The stairs lead up through a passage from the outside of the building. No door.

6	Heavy Door	Locked	Key on inside
7	Light Door	Locked	No key
8	Heavy Door	Locked	No key
9	Light Door	Unlocked	No key
10	Light Door	Unbolted	Bolt on inside
11	Light Door	Unbolted	Bolt on inside



—SECOND FLOOR—

- A. Great Chamber. In the centre of the room, between the rows of pillars is a massive mahogany table. There is nothing of any interest to the burglar or raider.

At night the room will be completely deserted save for 2 guards at the base of the western stairway.

During the day there is a 25% chance that there is a conference or meeting being held here. In this case, seated around the table will be:

- 104 Amazon Champions
- 104 Daughters of the Church - acting as secretaries
- 104 Reverend Sisters
- 102 Reverend Mothers. One of whom will be Mother Samantha
- 104 Amazon Tribeswoman bodyguards per Amazon Champion
- 104 Kaim Devout per Reverend Sister or Reverend Mother

- B. Mother Samantha's Room. At night, Mother Samantha will be asleep here and the door protected by a Hold Door spell. The room contains a bed, a table and chairs and a chest. The chest is locked by a '6' padlock. The chest may be smashed open in the same way that a Very Heavy Door is knocked down. It contains a D100 Gold Coins and 204 Enchanted Objects (see Forces of Fantasy)

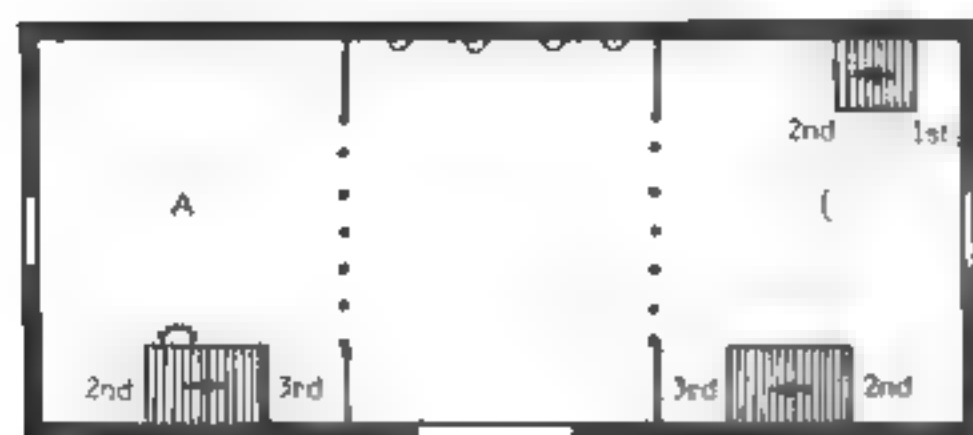
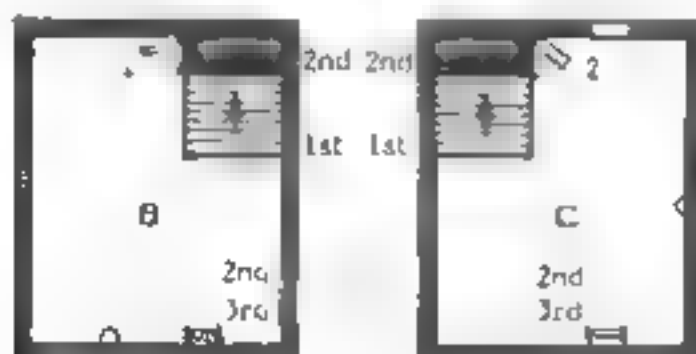
- C. Temple Strongroom. The room contains three chests, identical to the one in Mother Samantha's room. They contain:

- 1. 60,000 Gold Coins
- 2. 60,000 Gold Coins
- 3. 204 Religious Artifacts

There is a guard on duty at all times.

DOORS

- | | | | |
|---|------------|--------|-------------------------|
| 1 | Heavy Door | Locked | No key - magically held |
| 2 | Heavy Door | Locked | No Key |



THIRD FLOOR

- A. Sisterhood Library. The room is empty save for the book cabinet. It has two shelves, each holding twelve volumes. The books are:-

Code	Language	Title/Description	Value
1	Old Siann	High Age Technical Manual	D200
2	Old Siann?	High Age Technical Manual	D200
3	Amazonian	Translated High Age Manual	D100
4	Amazonian	Amazon-Old Siann Dictionary	2D200
5	Amazonian	Amazon-Old World Dictionary	D20
6	Amazonian	Genealogies	-
7	Amazonian	Genealogies	D4
8	Old Siann	Maps, lists and descriptions of 30 of the original Transmat sites	2D200
9	Amazonian	Thrinko's Saga. Poetry	D6
10	Amazonian	Genealogies	D6
11	Old Siann	High Age Technical Manual	D200
12	Old World	Magical Encyclopedia	2D200
13	Old World	Drivot's Dintribes Vol 1 - Philosophy	D6
14	Old World	Drivot's Dintribes Vol 2 - Philosophy	D6
15	Amazonian?	Short Poems	D6
16	Amazonian	Short Poems	D6
17	Amazonian	Translated High Age Manual	D100
18	Old World	Rothnikson's Account. His account of travels in Lustria revealing a High Age site.	D100
19	Amazonian	Translated High Age Manual	D100
20	Amazonian	Translated High Age Manual	D100
21	Amazonian	Translated Old World Magical Encyclopedia	2D200
22	Amazonian	Tribal Histories	D6
23	Amazonian	Trekalla Paradox. Her book contains a lengthy treatise on a fundamental paradox within the basic laws of magic. Any Wizard reading the book will have their confidence badly shaken - lose D4 Constitution Points.	D50
24	Old World	More Than One Way to Stuff a Pig - Cookery	D6

Books can only be sold in Port Soweto, Iquitos or the Sea Elf Port of Lothorn. These are the only places where wealthy book collectors, Wizards or traders are to be found.

High Age Technical Manuals or **Translations** each cover D6 types of artifact. These should be randomly generated from the High Age artifacts table. Having read a relevant manual an individual will easily be able to operate the devices mentioned. If he finds one of the devices which is not working, or if one in his possession malfunctions he may attempt a repair. Only one attempt may be made. A score of equal to or less than the characters Intelligence must be rolled on 2D6 for success.

Magical Encyclopedias cover the preparation, ritual and technique for casting certain spells. Each Encyclopedia will detail 2D6 Spells. Using the chart below, roll to determine the Level of each spell. Having done this, identify the particular spell at each Level using the random determination tables in Warhammer or Forces of Fantasy.

Score on a D6 Spell Level

1,2	1
3,4	2
5	3
6	4

Wizards reading the books will be able to attempt to learn spells of their own Mastery Level or lower. They may make one attempt to learn each new spell. They should roll a D10, if the score is lower than their own Intelligence the attempt is successful.

At Night there will be 2 Devout on guard. They will be on the Concourse standing either side of door 6.

- B. Concourse. An open walkway leading between the southern towers.

- C. Reading Room. Nothing of interest. During the day time there will be 2D6 Sisterhood students here. Each fights as a Tribeswoman but also has the following magical attributes.

Mastery level	1
Constitution	1D4
Spells	1D4-3 (usually none)

At night the room is deserted.

- D. Tower Roof. There is a Pentagram painted on the floor. The hatch is at all times protected by a Hold Door spell.

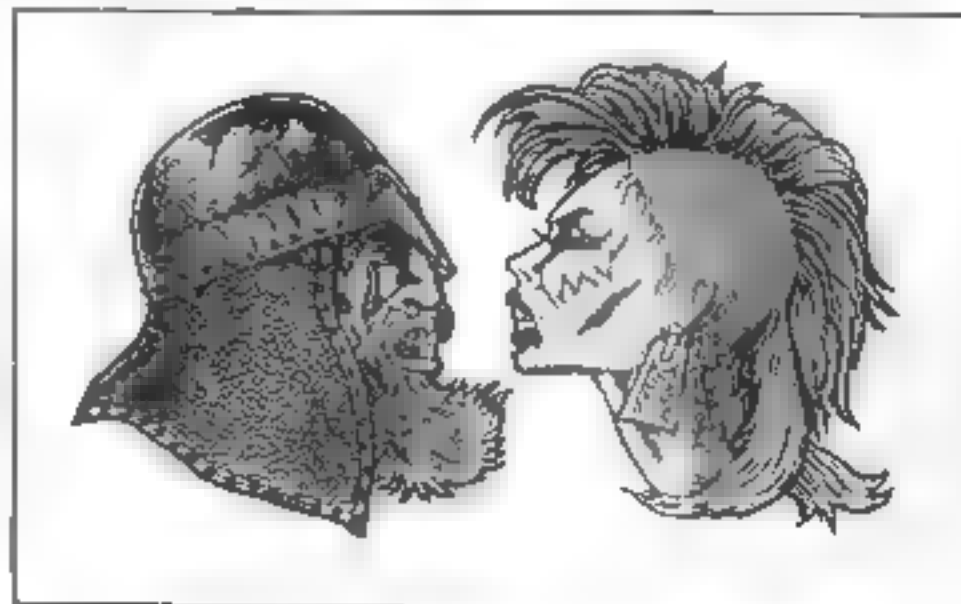
- E. Tower Roof

DOORS

1	Heavy Door	Locked	No key
2	Light Door	Unlocked	Key in lock
3	Hatch	Bolted from underneath	Counts as a Heavy Door. It is magically held.
4	Hatch	Bolted from underneath	Counts as Light Door.



Hatch in Floor.



FOURTH FLOOR

A. The room has obviously not been used in years. There are cobwebs and dust everywhere. It is empty save several piles of ancient looking books. They are all in Amazonian. It will take 2D6 Move Phases to search through the piles. There is nothing but the books which are, in fact, kitchen inventories for the past 15 years.

B. Watchtower Room. 1D4 Devouts here at all times.

DOORS

7	Hatch	Bolted	Bolted on inside
8	Light Door	Open	Bolt on Stairwell side



Ladder to Roof

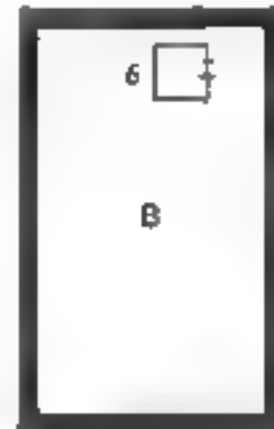


FIFTH FLOOR

A. Roof of Western Tower.

B. Roof of Watch Tower. There will be D6 Devouts stationed here at all times.

5	Hatch	Bolted	Bolt on inside
6	Hatch	Open	Bolt on inside



RELIGIOUS ARTIFACTS OF THE GODDESS RIGG

Random Gen.	Description	Value in gold
01-15	Sacrificial Knife Human sacrifice plays a small, but non the less symbolically important role in the worship of Rigg. These knives are magical - generate using the Magical Weapon Generation section of FoF.	30
16-20	Priestesses Cloak An ornate velvet cloak. Deep red and insid with gold embroidery. Putting the cloak on has the same effect as a spell 1.6 Aura of Mighty Resistance. The cloak will only regenerate its magical power if worn during a sacrificial ceremony.	30
21-25	Priestesses Chain of Office A thick gold chain covered with intricate Amazonian script. The chain is traditionally donned by the Priestess at the moment before sacrifice. The wearer instantly becomes subject to spell 2.4 Blood Lust. He or she may not attempt to remove the chain until they have rolled themselves out of the ensuing Frenzy.	150
26-35	Rigg's Locket A small, gold locket bearing a Koka leaf design and the badge of Rigg. Inside a Grain of Quintessence of Koka. The Lockets are common charms, the Goddess is supposed to give her special attention and protection to wearer. Each Locket is indivual. It will have 104 of the following attributes Giving an extra saving throw of 6 against:- 01-10 Magical Attacks 11-20 Hand-to-hand Combat Wounds 21-30 Missile hits 31-40 Poisoned hits. Causing Fear in 5" when held aloft in:- 41-50 Undead 51-60 Demons 61-70 All Reptilians 71-80 Lawfully Aligned Troops 81-90 Gives wearer +2 Initiative 91-00 Wearer is immune to Curse spells.	20
36-45	Gold Candlestick	10
46-56	Gold Incense Burner	15
57-65	Gold Chalice	30
66-73	Gold Orb	75
74-80	Gold Platter	180
81-86	Gold Statuette of Rigg Stands just over 30cm tall. It may be carried by a single figure, who will still have one hand free.	750
87-00	Koka Box An ornate locked box measuring 12x6x6cm. The box is made out of very hard wood or even High Age plastics. It is decorated with gold hinges and filigree work. Koka figures prominently in the rituals of Rigg. Her foremost followers, the Kalim, use pounds of the stuff. Koka boxes are, therefore, common finds in Amazon religious sites. The box will contain 04 Scruples of Koka. Koka is light-weight, compact and very valuable. A single Scruple will fetch as much as C150 on the black market in Port Soweto or C80 on the open market in Lotham.	10 (box)

HIGH AGE WEAPONS

The weapons date back to Old Slann times. All those mentioned in this scenario have been carefully maintained and preserved by the Sisterhood. High Age weapons are not so rare in Southern Lustria. Native players will recognise them instantly and would only take 1 Move Phase to figure out how to fire or reload them.

Random Gen.	Artifact	Value in Gold
01-20	Needler	100
21-50	Bolt Pistol	150
51-70	Bolt Rifle	300
71-90	Power Sword	-
91-00	Arcane Rod	-

Power Swords and Arcane Rods as as described in Forces of Fantasy.

Needler

This is a powerful airgun which fires steel, or chemical needles. The sisterhood employ hollow, poisoned needles. The poison used is ineffective against Dwarfs and Elves, Stuns Humans for 5D6 turns and kills Slann. After each shot the weapon needs to be re-pressurised, which takes 1 stationary and otherwise inactive Move Phase. Needlers are silent and very accurate, they make ideal weapons for assassins.

Range	Short 8"/ Max. 20"
Initiative Modifier	+1
Armour Penetration	-1 (giving a +1 Saving Throw)
Attack Strength	1

Bolt Guns

Bolt guns fire small explosive fin stabilised bolts. They make a lot of noise and do a great deal of damage to targets hit. Bolt Guns are slow loading weapons, like crossbows, and users may not move and fire during the same turn.

Range (Pistol)	Short 8"/ Max. 30"
Range (Rifle)	Short 12"/max. 40"
Armour Penetration	+2 (giving a -2 on all Saving Throws)
Attack Strength	3



—THE MAKING OF A— **MINIATURE** —MASTERPIECE—

THE MAKING OF A MINIATURE MASTERPIECE....

Many of your letters to Citadel Miniatures are concerned with the manufacture of our models. We receive letters about painting, modelling, gaming and just about every conceivable aspect of the sale, manufacture and use of Citadel miniatures. Among the questions asked most often are those concerned with assembling cast pieces and preparing models for painting. Many modellers approach a white metal kit with the same sort of attitude, and the same materials, as they would when assembling a plastic aeroplane kit. Be warned, this is no recipe for success!

To help the uninitiated overcome the very different demands of modelling in metal, I have been asked to explain how the processes of design and casting work.

DESIGN

Individual models are created by one of the Citadel design team, originally just Mike and Alan Perry, but now including the additional talents of Amy Morrison and Nick Lund. Using a wire frame and modelling putty each model is carefully sculptured to the highest standards. Remember, every tiny detail has to be modelled using nothing more sophisticated than epoxy putty and a modelling knife. Every link of chainmail armour and every belt buckle receives the individual attention of its sculptor.

MOULDING

Once we have an original model it is the job of our mould makers to turn it into a metal miniature. Moulds are made from two halves of solid rubber. Each half is heated and the original model is sandwiched between them. The model sandwich is then carefully placed inside a vulcanising press. The function of this machine is to further heat up the rubber until it goes soft, and then squash the model under nearly 20 tons of pressure. Once cool, the rubber retains the imprint of the model, and is itself quite hard. The original model is usually destroyed by the process, making it impossible to make further moulds from that original. This is why a model is sometimes not available, moulds don't last forever, and once worn out that model can never be made again.

You might imagine that this heating and squashing is a pretty hot and miss affair, but in fact our mould makers are expert enough to capture the maximum amount of detail possible. It is true that the process doesn't exactly reproduce the size and shape of the original, although you wouldn't notice the difference unless you stood the original model and a cast one side by side and looked very carefully. Still, a certain amount of distortion can occur, and this poses problems for models made up from kits.

When our designers make a kit, such as the Orc War Machine, the original fits together perfectly. Once moulded, however, the fit is sometimes quite variable. This is just a fact of life, white metal castings made from rubber moulds are bound to vary slightly. This is what makes Citadel Miniatures models, not toys. You will need to apply your own modelling skill to the castings, cleaning them, filing, cutting and strengthening where necessary. We cannot guarantee that any model comprising of two or more parts will fit together perfectly, even a simple rider and mount can sometimes require a little work before it will hold together.

CASTING

Once the moulds have been made they are stored, awaiting future use. When needed they are taken into our casting rooms. The mould is placed inside one of our centrifugal casting machines, a device which spins the mould round at high speed. Metal is poured in through the top, and forced through the mould by centrifugal force. It takes quite a bit of skill to pour the molten metal into the spinning mould, it is easy to get the amount of metal wrong or spin the mould too fast or too slow. Sometimes an air blockage will

stop the metal flowing. If any of these should happen it is possible that the model won't form properly, and this sometimes happens. Needless to say, our casters are all quite expert, and any mis-cast models are weeded out at an early stage. Very occasionally a model will turn up in a shop minus an arm or a leg, but this is very rare. If you should find a model which is obviously mis-cast in this way send it to us, and we'll happily replace it.

To stop air blocking a mould we have to cut small channels into the rubber, and when the model is cast these 'air vents' form small, long, thin pieces of metal attached to the model. These are unavoidable, and can easily be removed, usually they can be pulled off.

Another common feature you will find on your models are mould lines. Where the two halves of the mould meet it is possible for a little of the molten metal to seep through. This results in lines of metal all the way round the model, a little like silver paper. This mould line is, again, unavoidable, and if you get a model with such a line there is nothing wrong with it. Like air-vents, they can be cleaned off very easily, this time using files or a sharp modelling knife.

PLEASE REMEMBER. ALL MODELLING TOOLS ARE DANGEROUS IF NOT USED PROPERLY. CARE AND PATIENCE WILL IMPROVE YOUR MODELLING. TAKE CARE OF YOUR TOOLS. ALWAYS USE AN APPROPRIATE TOOL FOR THE JOB. MAKE ALL CUTS AWAY FROM YOURSELF.

METAL

Citadel miniatures are cast from a white metal alloy which contains a proportion of lead. This is the best metal we have found for our needs, it captures as much detail as is possible, and can be modelled using files and other modelling tools.

OUR MODELS ARE INTENDED FOR COLLECTORS AND AS PLAYING PIECES FOR ADULT ROLE-PLAYING GAMES. THEY ARE NOT TOYS. CITADEL MINIATURES CONTAIN LEAD WHICH CAN BE HARMFUL IF INGESTED. THERE IS NO DANGER IF YOU ARE SENSIBLE.

**DO NOT PUT THEM IN YOUR MOUTH
DO NOT BUY THEM FOR SMALL CHILDREN**

NEVER GIVE CITADEL MODELS TO CHILDREN UNDER 12, AND NOT TO OLDER CHILDREN WHO YOU CANNOT TRUST NOT TO SUCK THEM.

White metal can discolour, or develop a powdery film. This is not a defect and in no way affects the appearance of the completed model. Once undercoated all models are white anyway!

AND FINALLY

Collecting and painting Citadel models is a challenging hobby, assembling some of the more complex kits is a demanding task. We wouldn't recommend any kit requiring assembly to a complete novice, the larger kits are best tackled only by expert modellers who feel quite happy about putting in the extra work required.

Tony Ackland, one of our resident artists, has written an article about basic modelling techniques for this Compendium, see page 57. Tony also designs the Arcane Monstrosities range for Citadel Miniatures. Tony's article provides the inexperienced modeller with a simple step by step guide to better modelling, and is founded upon years of practical modelling experience. Many years. Many, many, years. In fact Tony Ackland is the only man I know who can model dinosaurs from actual memory.



WARHAMMER

COMPETITION RESULTS

The Winner



Zedul Kancora, the Necromancer by Warren Harrod

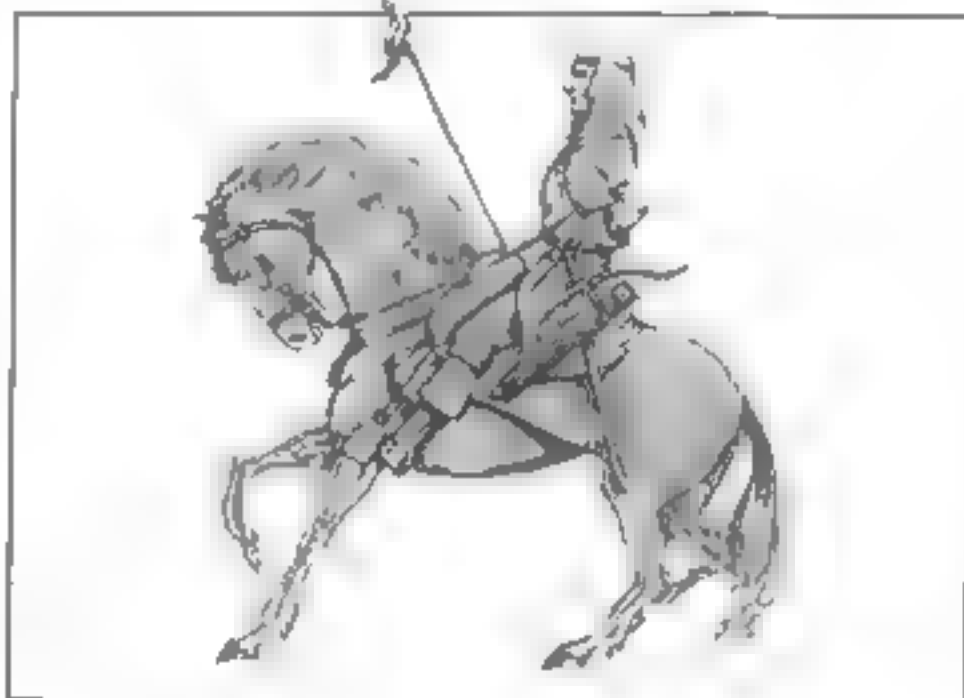
Warren's entry was the most colossal effort we had ever seen - comprising colour artwork and maps and describing a whole series of titanic battles

Name Zedul Kancora
Class Necromancer - Apprentice to Mordrain
Age/Sex 28 years old. Male.
Alignment Evil
Constitution 25
Life Energy 800

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	LG	INT	CI	WP
4"	6"	2	2	B	2	6	2	2	8	6	7

RUNNER UP Prince Ardelon of Mardusa by D Kucsar.

Ardelon is a good lawful hero whose history shows him to be addicted to dragon slaying and young princesses with an independent income. Fortunately his shield is dragon breath proof, and his sword has many magical powers including psychological immunity.



RUNNER UP Malik Widukind by Steven Blasse

Compared to Prince Ardelon and Zedul, Steven's Malik Widukind is positively predestined, being a penniless mercenary fighting Orcs and Goblins in barren frontier posts. We liked his adventures because they sounded like ours! Malik and his mates fell foul of ambushes, clash with Orcs and muddle through to a half-way successful conclusion 'more through luck than judgement'.



We received several hundred entries for our Warhammer Competition during 1985. Competitors were asked to draw us a Warhammer character, and send us details about his adventures, greatest deeds, habits and so on. From the total stock of entries we sorted out the three that most appealed to us, that combined interesting characters and characteristics with entertaining histories and amusing or astounding events. The prize for the winners comprised an original drawing of their character by our staff artist Tony Ackland, and the chance to have their character moulded into a Citadel model. The winner, with a really mind-boggling mega-entry, was Warren Harrod with his character Zsdul Kancorel the Necromancer. Warren's entry came to us as a book of 48 pages, with text by himself and excellent colour drawings by Gary Harrod - If only they'd been black and white we could show you! The tale of Zsdul combines an interesting character with a fast moving campaign story. The Warhammer stats are good too - not insanely tough - and the new magic and creatures invented by the author are extremely original.

Unfortunately Warren and Gary's entry is much too long to print here in its entirety, including, as it does, a very detailed mythic and geographic background as well as a complete campaign record of their games. We pick up the story as Mordain the Necromantic King goes into hiding following his defeat by the Free Peoples.

During this time Mordain had taken on an apprentice. He was himself much weakened for he was the sufferer of a Chasul-w (a Balrog curse), having forced an unwilling Balrog to give some of his blood. The curse was slowly draining him of his life energy and he wanted the apprentice to help finish the preparations for his change from Necromancer to Liche-King.

But the Balrog conspired to inform Mordain's enemies of his condition, and of his whereabouts. Hence Sir Rowdulf soon arrived at Mordain's mountain fortress and a siege commenced. Mordain's forces under Blackkul stood poised to crush the army of the palladin, for Blackkul was an undead champion and formerly the most trusted general of Aran the Terrible. But Blackkul had not foreseen the attack of the eagles, who came to aid Sir Rowdulf, and the black armies were soon in great disorder. Sensing defeat Mordain joined battle, whereupon he was slain and his evil was widely held to have perished with his troops. But this was not so.

Blackkul, rose from the field of the dead and took up the body of Mordain from amongst the slain. So it was that Rowdulf's agents could report no news of the Necromancer's end. With Zsdul, the apprentice, Blackkul hid the body deep in the vaults of Mordain's fortress; and Rowdulf, tiring of the search, headed home for Torfort.

Zsdul and Blackkul slowly resurrect the Necromancer as a Liche-King, who instantly swears revenge on his enemies and sends Zsdul, Blackkul and a small undead army on a lengthy quest to recover the extremely powerful necromantic sword Nec-Tomen. As part of the quest the necromantic army has first to collect the three fragments of the Key to Aran Cabal - the resting place of Nec-Tomen. We pick up the story again as Zsdul attempts to seize the second piece of the crystal key from the Dwarf King Dumin Iron Beard.

'This was the beginning of the longest campaign and consisted of several dungeon adventures. First Zsdul had to cross the great Riftspan bridge, guarded by harpies. Once inside, a terrible battle was fought underground, and Zsdul's army overthrew that of the Dwarfs. Although mortally wounded Orizand Oldrock escaped from the carnage, taking the fragment to the settlement of Dwarf Strong. He was hotly pursued by Zsdul, guided by the treacherous Corbit Shortstuff.'

After a final showdown between the undead and the Dwarfs, Zsdul acquires the key fragment and goes on to fight the rival Necromancer Stuggart Trollhind for the third and last fragment. Meeting up once more with Mordain and a new army (I gather there wasn't much left of the original one!) Zsdul engages in further slaughter as he makes his way towards Aran Cabal. The story (so far) closes with...

'Once Zsdul had made it into the Northern Kingdom he made directly for the Great Wall, guarded by the men of Garathanon and led by the Guardian Telmar. Failing to defeat Telmar he decided to circumnavigate the wall by taking a route through the Great Forest, where after passing scorpions, he turned once more towards Aran Cabal. Here the story ends, will the Balrog prove Zsdul's final

downfall? will the Dwarfs re-unite and seek revenge? only the future will reveal.'

As well as giving us a full and fascinating account of their Warhammer campaigns the Harrods also provided all of the stats for their own special monsters and the magical artifacts used in the quest. The Helm of Necromancy allows special powers of being able to detect and control undead, as well as endowing its wearer with unlimited night vision and immunity to fear; a very useful artifact indeed. The Staff of Trollhind has the ability to see, speak and think as well as causing fear in men and dispelling skeletons. My favourite is the Chaos Whip.

'Constructed from the bones of the dead this is a most formidable weapon. It requires a bowskill of at least 3 to use. Whenever a hit is scored a skeleton appears and combats the target, it will fight until killed and once its enemy is slain will crumble into dust.'

ZSDUL



PRINCE ARDELON



MALIK



Zsdul Kancorel, Malik Widukind and Prince Ardelon have been turned into metal miniatures by Mike and Alan Perry, Citadel's infamous designing duo. Would you like to see a drawing or concept of yours become a Citadel model? Look out for more 'create a character' competitions in future Compendiums.

COMPENDIUM SELECTION

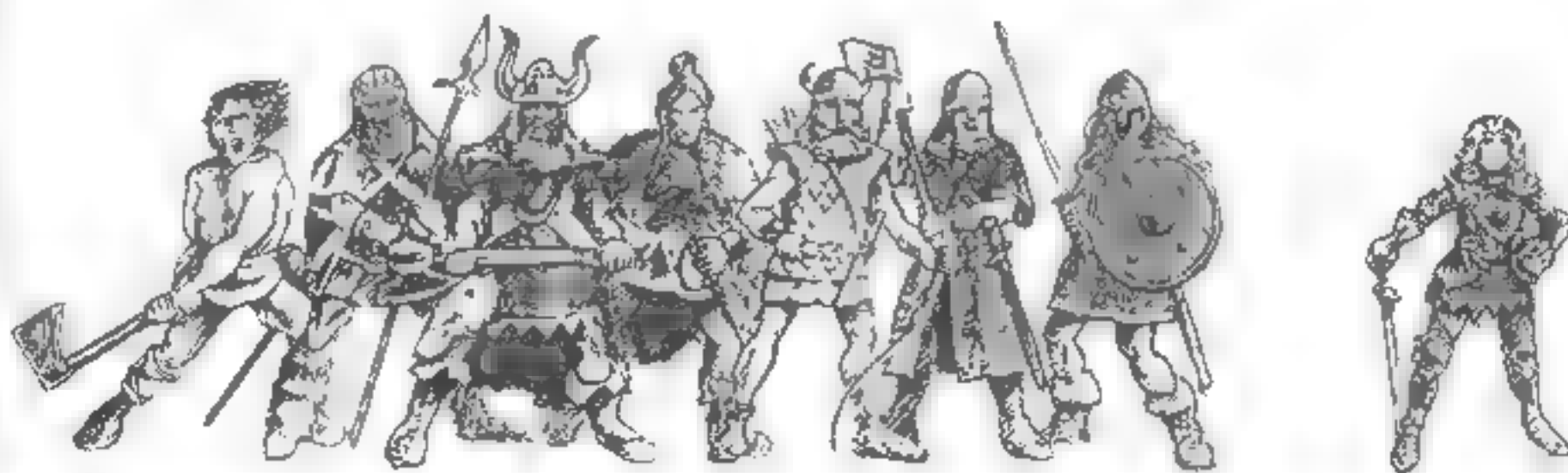


Requires Assembly - this symbol shows that the model or models indicated comprise of two, or more, castings, and will require to be assembled. A degree of modelling competence is necessary to construct any multi-part kit, and we do not recommend them for inexperienced or very young modelers.

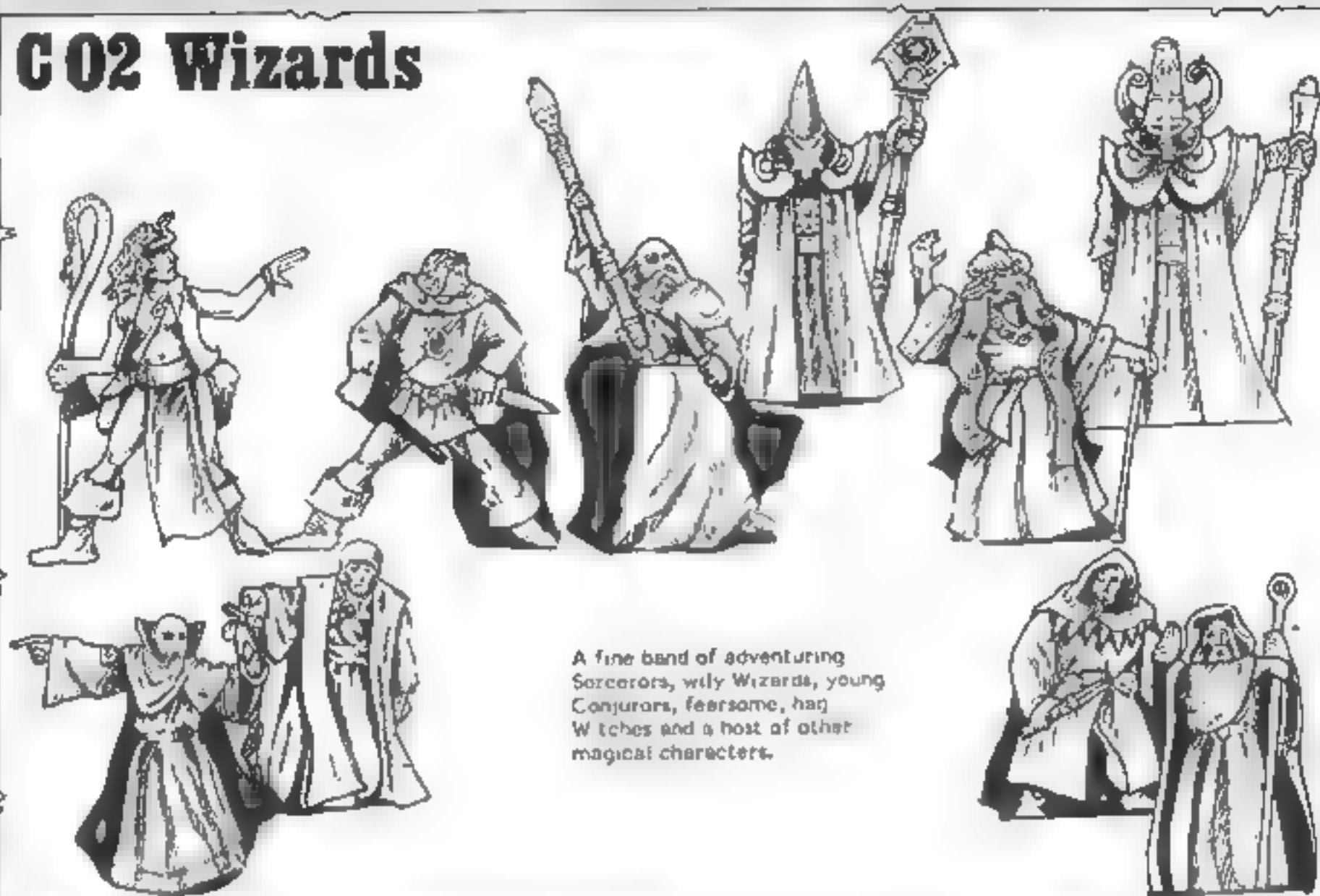
C 01 Fighters



A superb selection of fighters and adventurers to grace any dungeon or tabletop. Each model is designed to our own very demanding standards to bring you one of our most popular ranges ever.



C 02 Wizards



A fine band of adventuring Sorcerors, wily Wizards, young Conjurors, fearsome, hag Witches and a host of other magical characters.

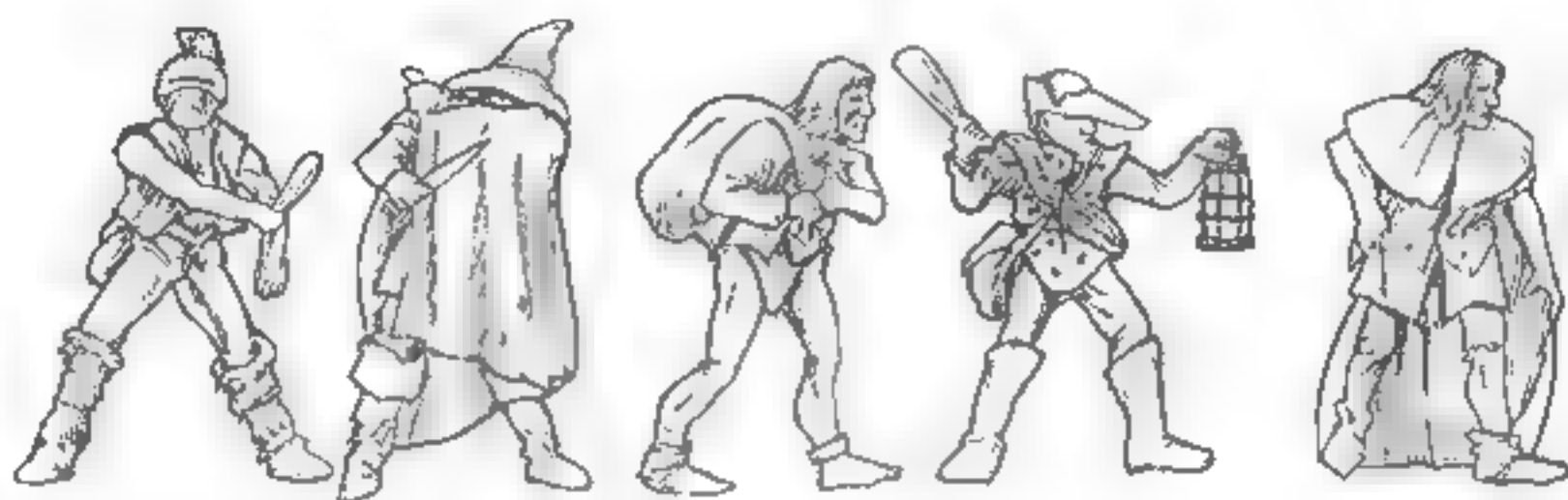
C 03 Clerics



With a pure heart and trusty weapon, ready to slay and plunder in the name of your favourite deity.

C 04 Thieves

There was to have been some blurb here.
But somebody nicked it.



C 05 Oriental Heroes

Oriental heroes faithfully reproduced in
miniature complete with all the intricate
details of arms and armour unique to the
warriors of ancient Japan.



Chaos Samurai

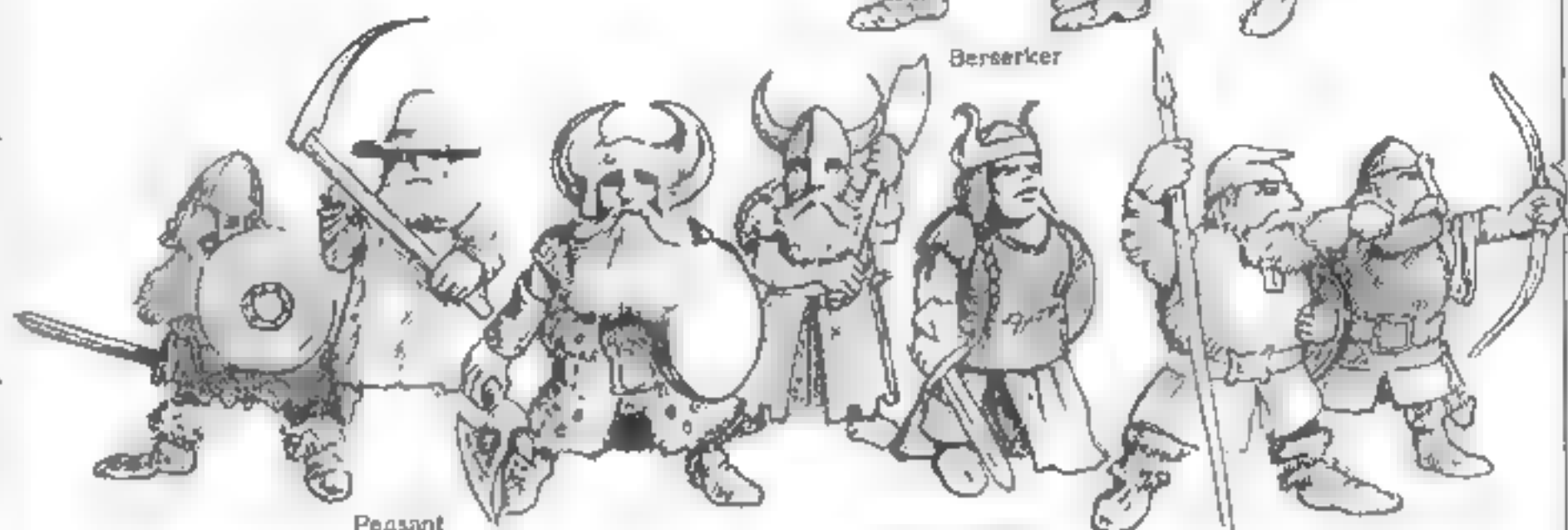
Ninja

C 06 Northern Dwarfs

Dour Nordic Dwarves of barbaric and savage appearance, long beards and short tempers.



Berserker



Peasant

Shield Maiden

C 09 Dark Elves

Cruel, Warriors and evil Sorcerers from the black, haunted forests of the Dark Elves.



Witch Elves

Black Guard

Evil Sorcerer

C10 Half Orcs



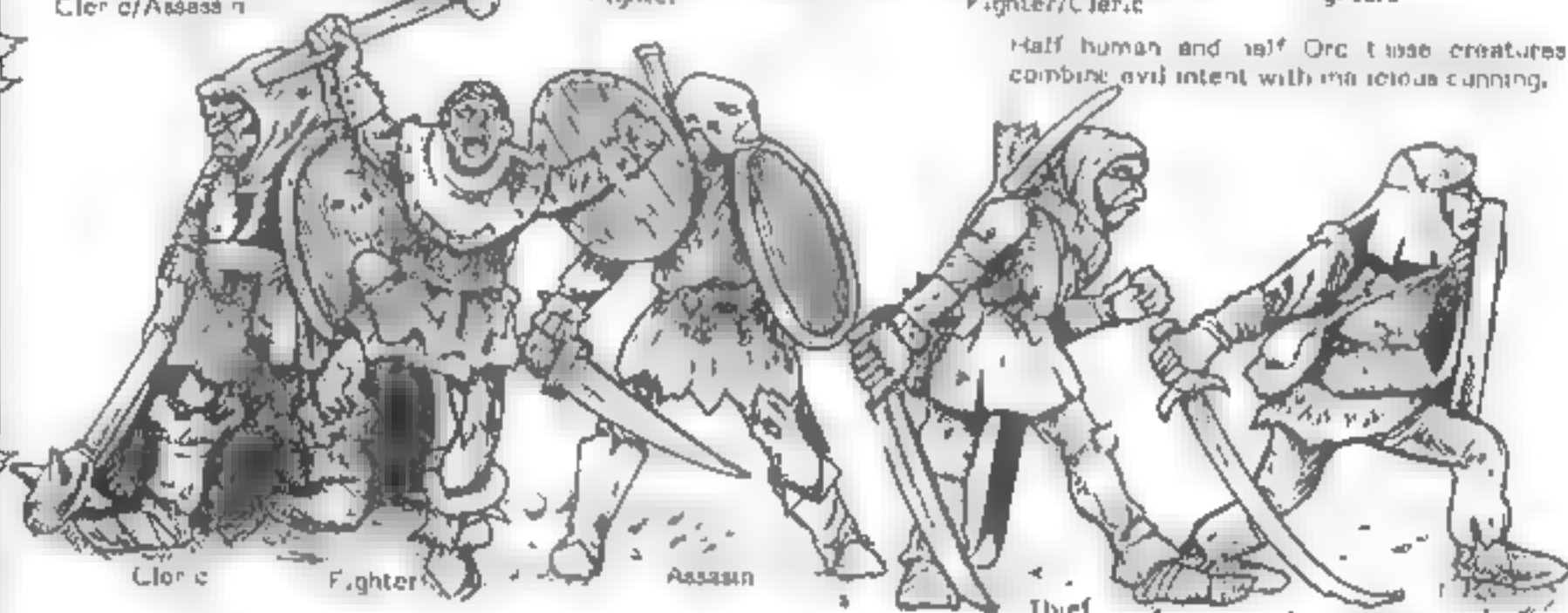
Cleric/Assassin

Fighter

Fighter/Cleric

Fighters

Half human and half Orc these creatures combine evil intent with malicious cunning.



Cleric

Fighter

Assassin

Thief

Fighter

C11 Halflings

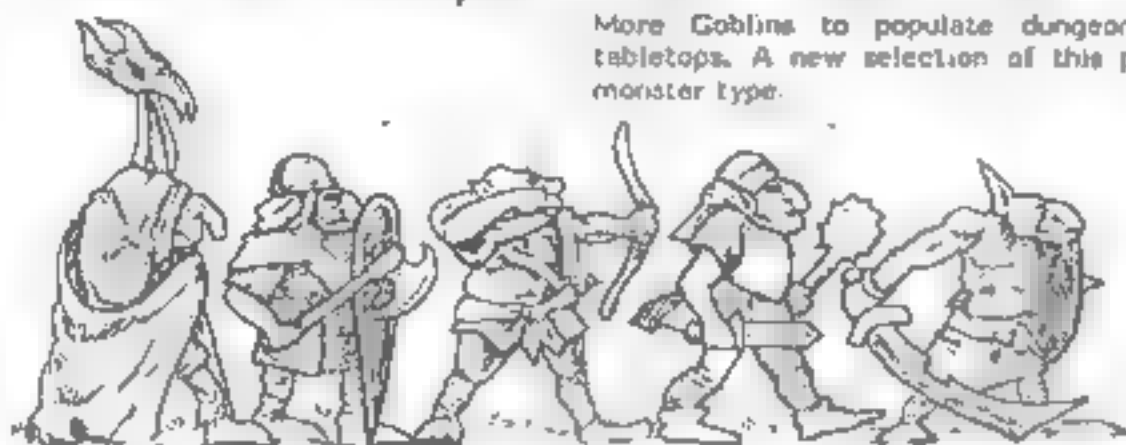
Small, sturdy and eternally hungry folk. Equipped to deal with any unexpected meal, no matter how large.



C 12 Great Goblins



More Goblins to populate dungeons and tabletops. A new selection of this popular monster type.



Shaman

C 13 Lesser



C 15 Armoured Orcs

Iron clad Orcs armed and armoured to battle their way through your role-playing and battle games.



Goblins & Night Goblins



SUPPLIED IN PACK OF 2 MODELS



SUPPLIED SINGLY



C16 Orcs

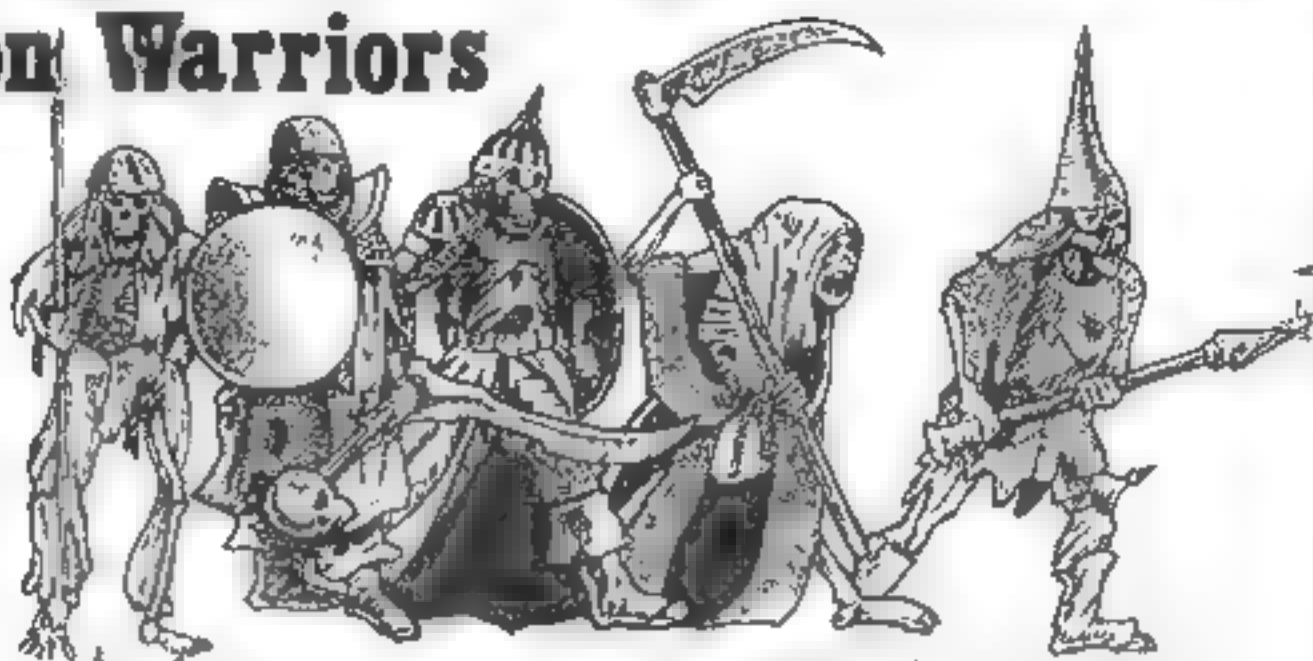
Tough and fearsome Orcs, one of Citadel's most popular monsters now featuring many new designs.



Chieftain



C 17 Skeleton Warriors



A new selection of this ever popular undead dungeon monster.



C 20 Trolls

Citadel's new Trolls, now more loathsome than ever!



C 21 Cold Ones & Riders



Slann



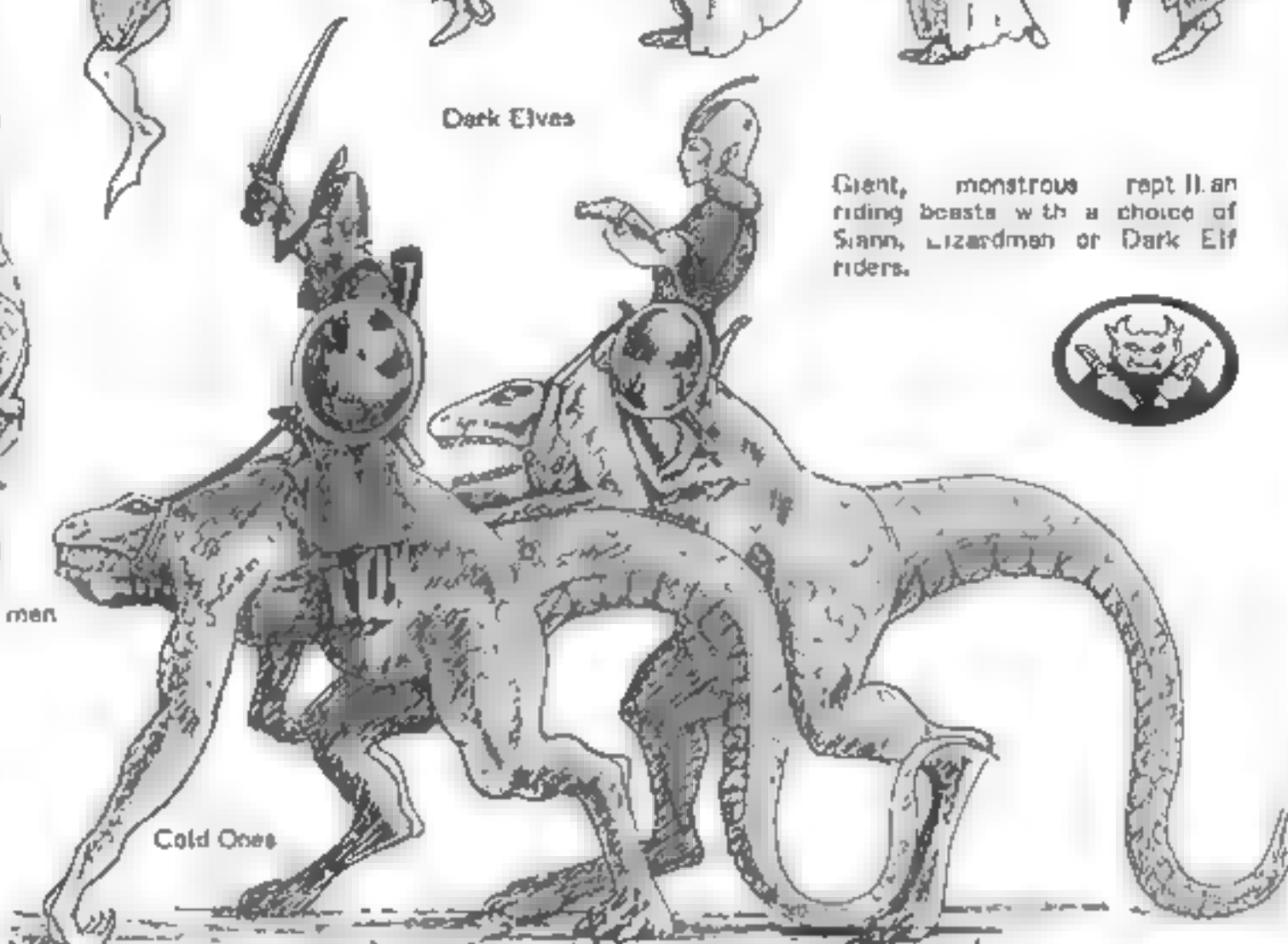
Dark Elves



Giant, monstrous reptilian riding beasts with a choice of Slann, Lizardman or Dark Elf riders.



Lizardmen



Cold Ones

C 22 Creatures

Frightening fauna, ideal for wilderness adventures or any out of doors scenarios.



Mind Eater

2 per pack



Sabre-tooth Tiger



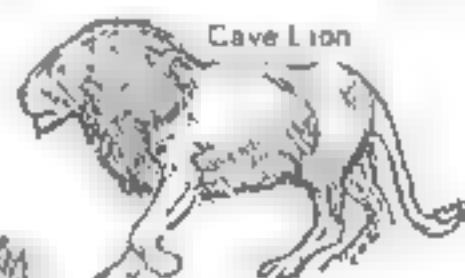
Giant Shrew



Giant Snake



Giant Rat



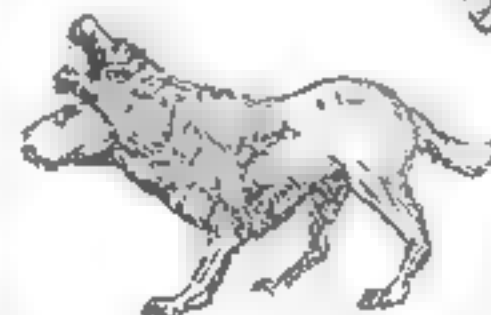
Cave Lion



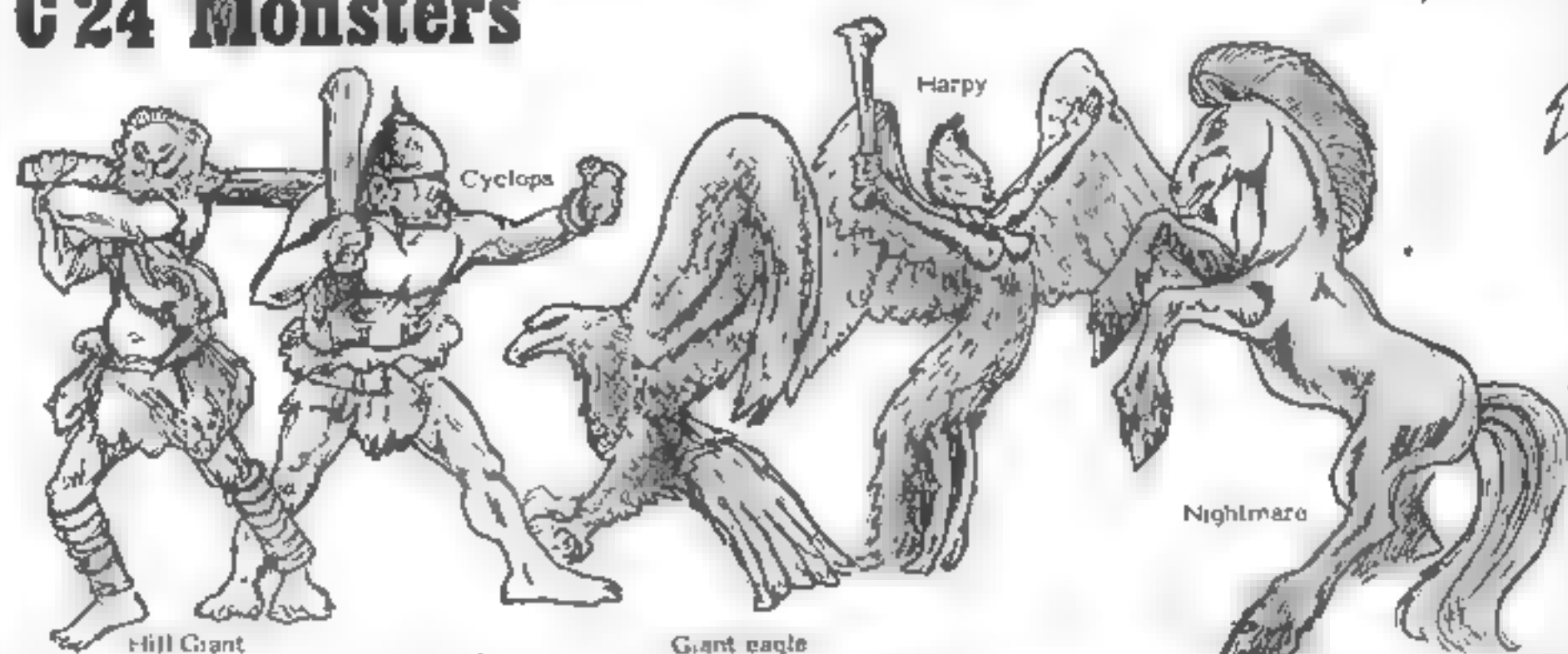
Hounds of Chaos



Cave Lion and Chaos Hounds 1 per pack



C 24 Monsters



C 26 Fantasy Men-at-Arms

A varied band of hirlings
and free-booters,
mercenaries and soldiery.

Supplied in assortments of 3 Infantry or 2 cavalry



C 27 Chaos Monsters

CHIMERA Supplied with a random assortment of 3 heads



HYDRA Supplied with a random assortment of 7 heads



HOBHOUNDS AND HOBGOBLIN MASTER

Lead not supplied



CHAOS TROLL

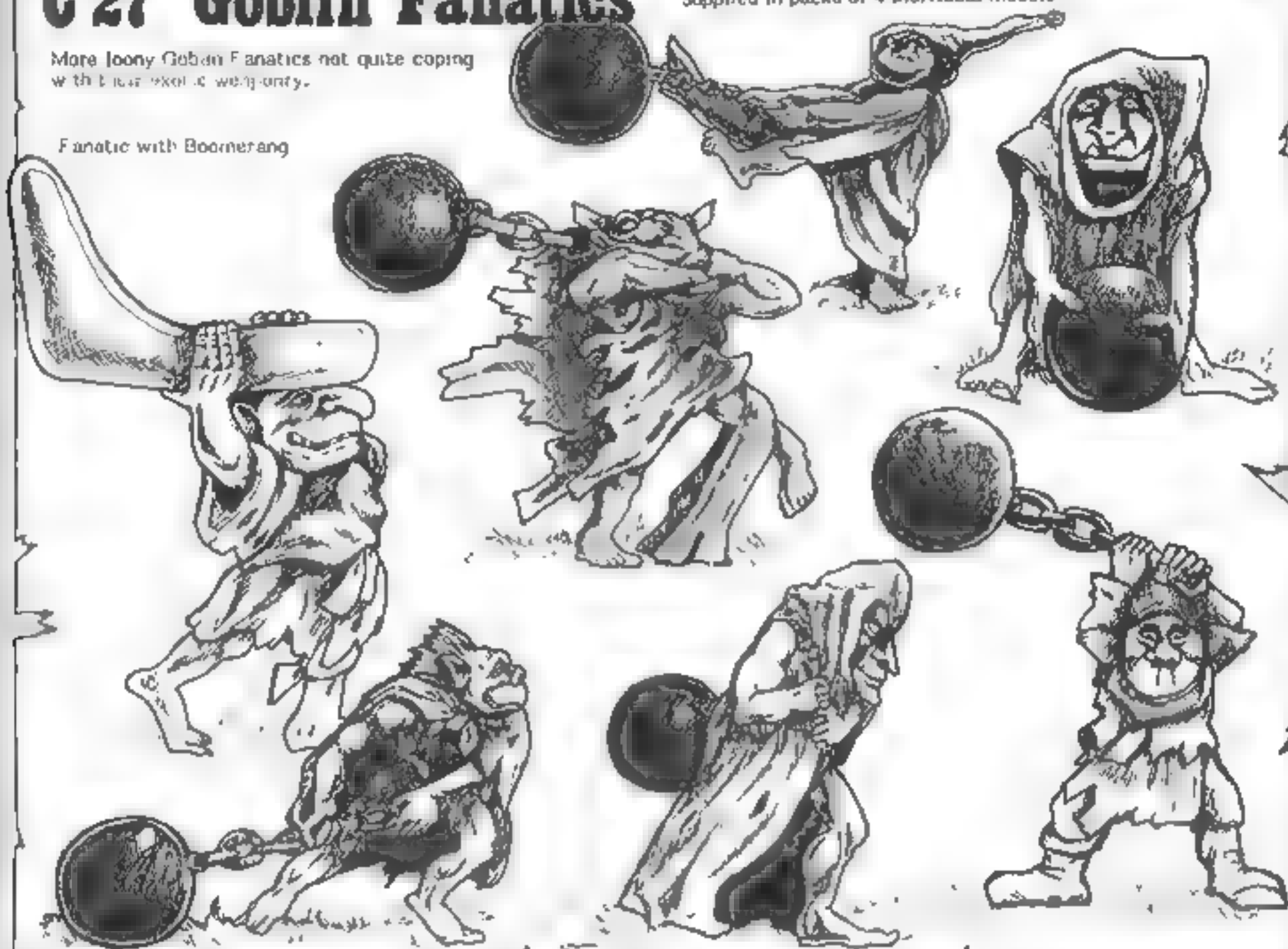


C 27 Goblin Fanatics

Supplied in packs of 4 individual models

More loony Goblin Fanatics not quite coping with their excessive weaponry.

Fanatic with Boomerang



C 27 Chaos Goblin Mutants

SUPPLIED IN PACK OF 4 MODELS

Mutated monstrosities of vile appearance, should be enough to surprise even the most zoologically aware adventurers.



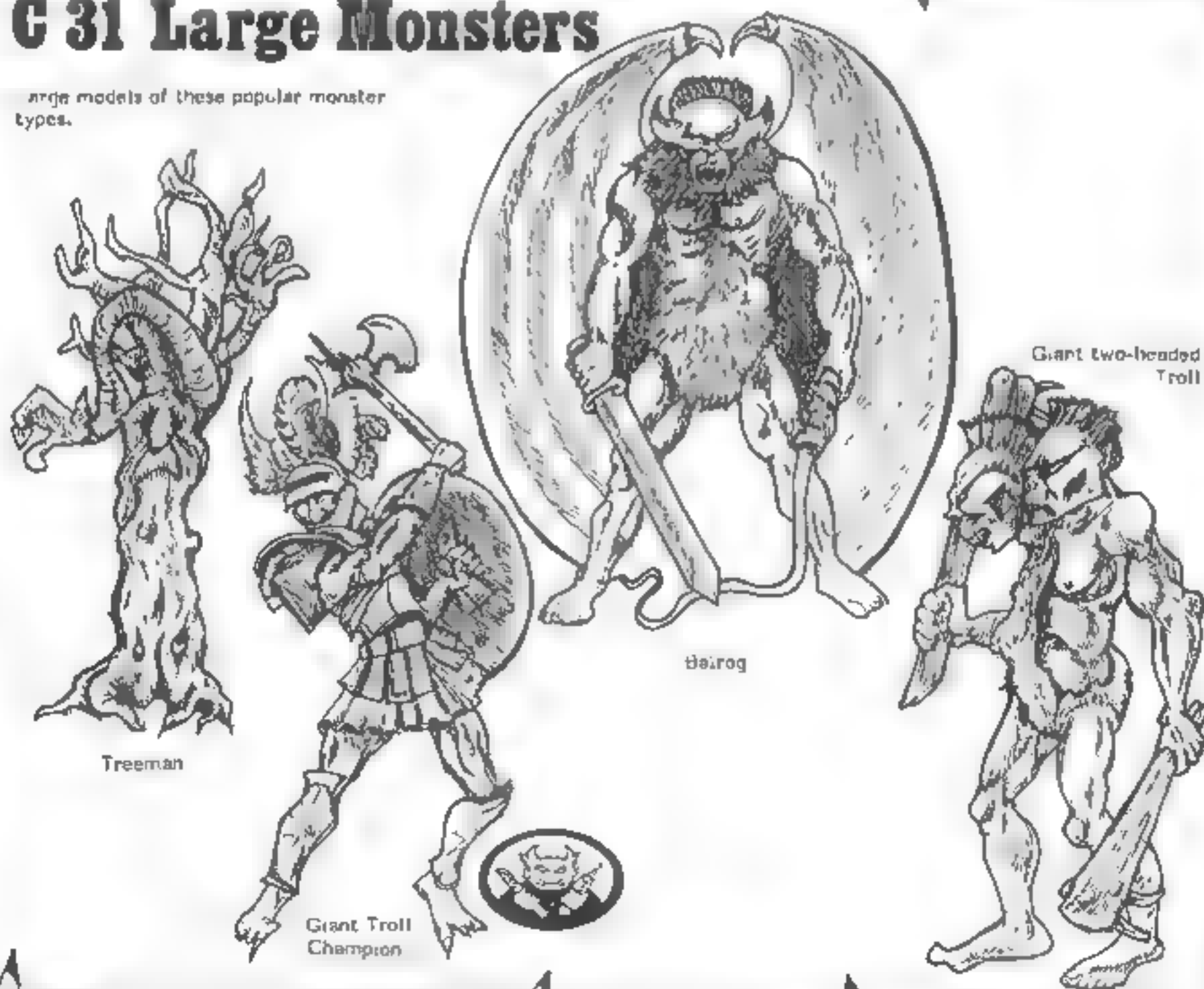
C 28 Giants

Huge but by and large dim humanoids, impressive multi-part kits. Choose from our selection of heads and weapons to produce a unique model.



C 31 Large Monsters

Large models of these popular monster types.



C 32 Slánn



C 33 Mounted Adventurers



Adventurers featured on foot and horse -
back by popular demand.



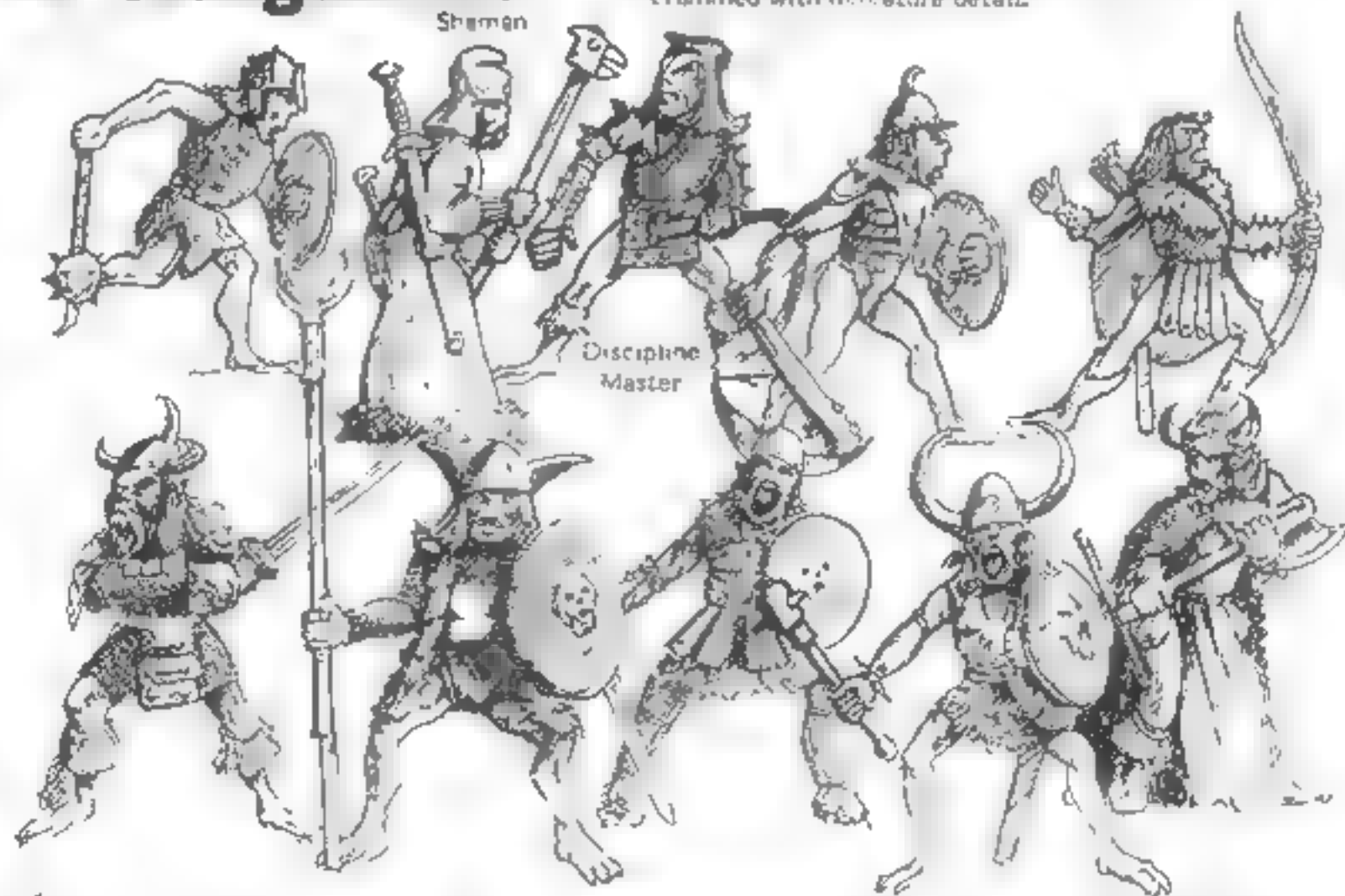
C 35 Knights of Chaos



C 36 Hobgoblins

Shaman

An assortment of special characters designed by Ab Morrison. Every model is crammed with miniature detail.



C 37 Tom Meier's Elves

Supplied in packs of 2 infantry or 1 mounted.

A new selection of Elves from
ace designer Tom Meier.



Thief



NOT FOR SALE IN USA

Female Thief

C 38 Chaos Beastmen

Strange and ab-human chaotic beasts,
unfortunates favoured by the biological
whims of their divine masters.

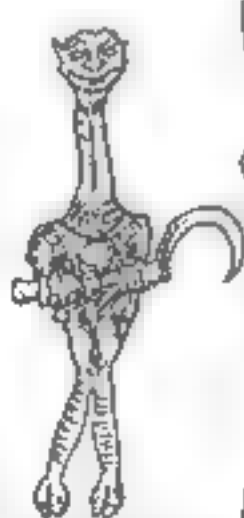
Sea-horseman

Walrusman

Eagleman



Beastman



Ostritchman



Slothman



Wolfman



Camelman


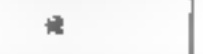
C 39 Treasure Chests

SUPPLIED IN PACK OF 2 MODEL S



The Site of The Shrine of Rigg

The centre spread map shows the area around the Shrine of Rigg. It is accessible from the lake or one of the marked Jungle tracks.

SYMBOL	COLOUR	DESCRIPTION
	Yellow	Beach - Movement silent but otherwise unaffected.
	Dark Green	Jungle - May only be crossed by tracks. Maximum visibility is 2".
	Medium Green	Woods - All movement is reduced to half rate. Visibility is reduced to 6".
	Light Green	Path or Track
	Light Green	Clearings
	Medium Yellow	Huts - Each hut contains 1D4 Kaum Devout.
	Medium Yellow	Bridge - The bridge allows passage of 2 people abreast at normal movement rate.
	Light Yellow	Shear Slopes - May not be crossed.
	Blue	Deep Water
	Light Blue	Shallows - Troops may wade across at half rate. Canoes may navigate shallows, but Longboats will run aground. Throw a D6 - if the score is 5 or 6 the boat has run aground. It may only be freed again on the D6 score of 6 - one attempt per Move Phase. Add 1 to the dice roll for each 6 men who leave the boat.
	Grey	Jetty
		Contours
		Fires



RIGG'S

Lake Lokka

Front
THE
SHRINE



SHRINE

← A



SCALE



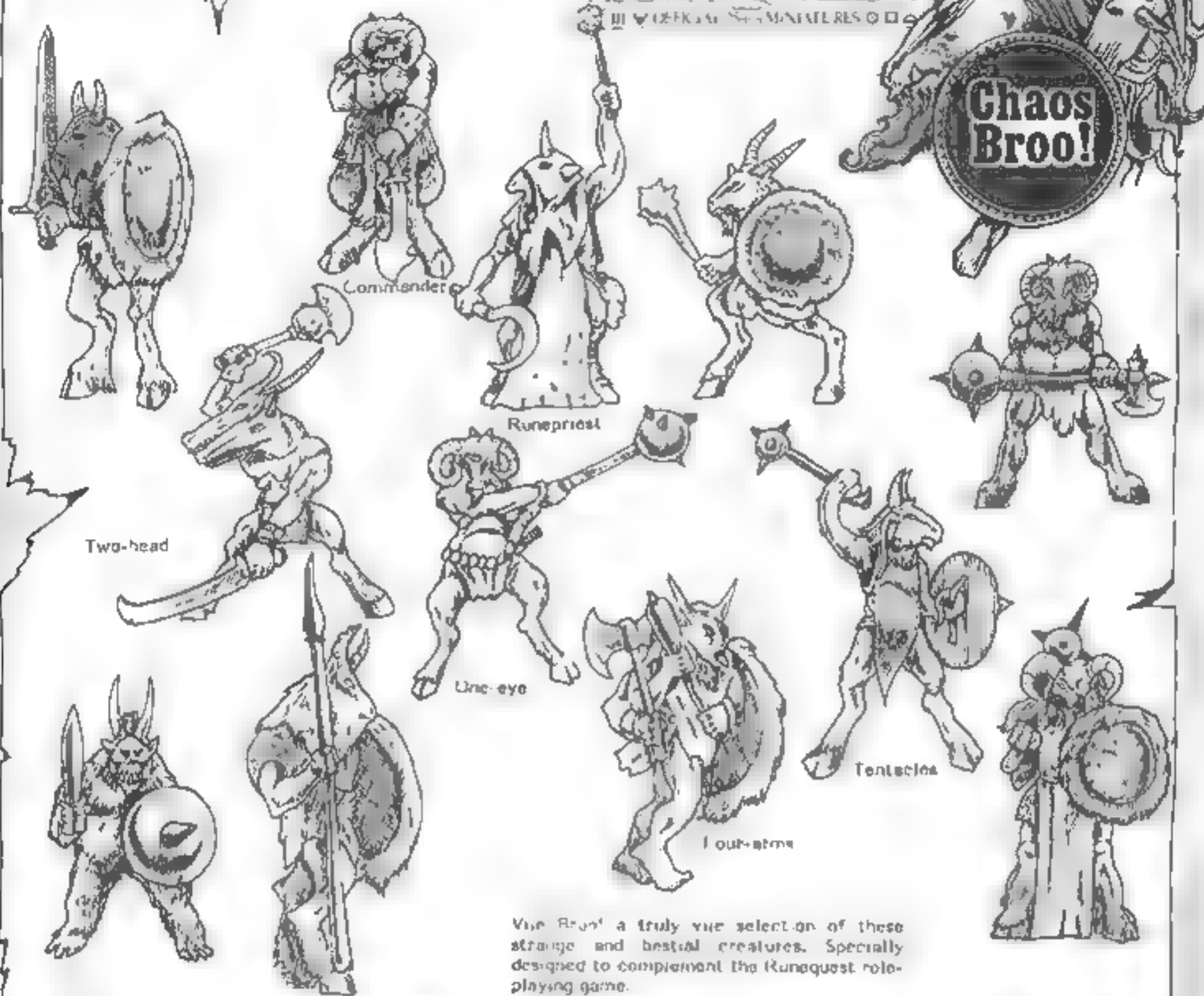
COMING SOON G 30 AMAZONS



RUNQUEST

III VIZFKA MINATURES

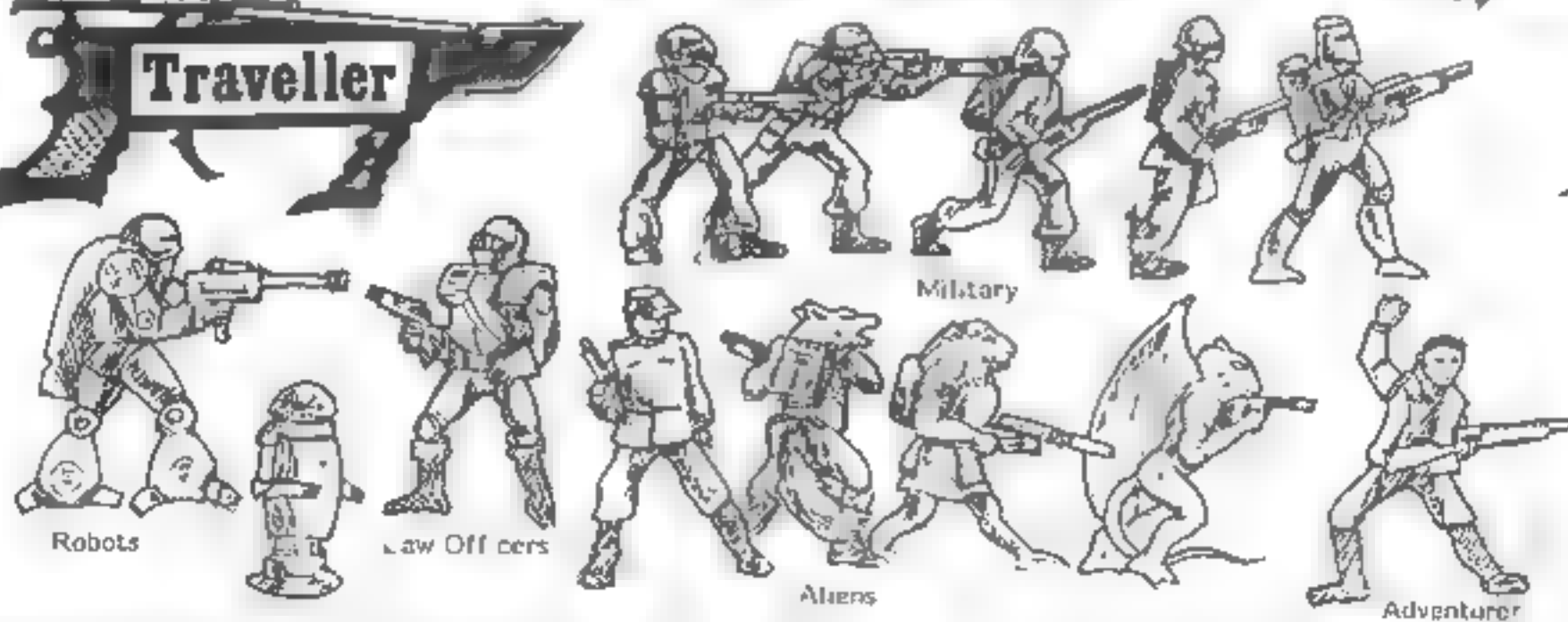
**Chaos
Broo!**



This Broo! a truly rare selection of these strange and bestial creatures. Specially designed to complement the Runquest role-playing game.

NOT FOR SALE IN USA

Traveller



Traveller 15mm miniatures are supplied in random assortments of 4 and visual mode s.

A special selection of 15mm ta, mode s designed to complement the Traveller science fiction role-playing game.

Nick Lund's **chronicle** MINIATURES

N 11 Black Orcs

Black by name and black of heart, these cruel and menacing warriors make ideal role-playing opponents and tabletop adversaries.



N 12 Hobgoblins

The famous Chronicle Hobgoblins, now available only from Citadel Miniatures.



N 13 Kobolds

Small and scaly reptilian warriors and characters.



N 14 Ogres

Huge and grim warriors armed with an assortment of bludgeoning weapons.



War Chieftain



Regiments of Renown

A new series of economy boxed sets - specially packaged without colour art or other frills to provide you with whole regiments at rock bottom prices. The range has been designed to complement the Forces of Fantasy armies, and represents a real bargain to anyone building up a Warhammer force. Each box comes with a set of identical troopers and 1 special command model: either a Leader, Musician or Standard Bearer. This unique

concept allows you to assemble either a small unit with 1 command model, a medium sized unit with 2 command models, or a whole regiment with all three. When ordering remember to specify which command model you require.

Each box contains the number of models indicated.



THE KNIGHTS OF DRIGO 10 models



SIR JOHN TYREWELD



MENGIL MANHIDE'S COMPANY OF DARK ELVES 10 models



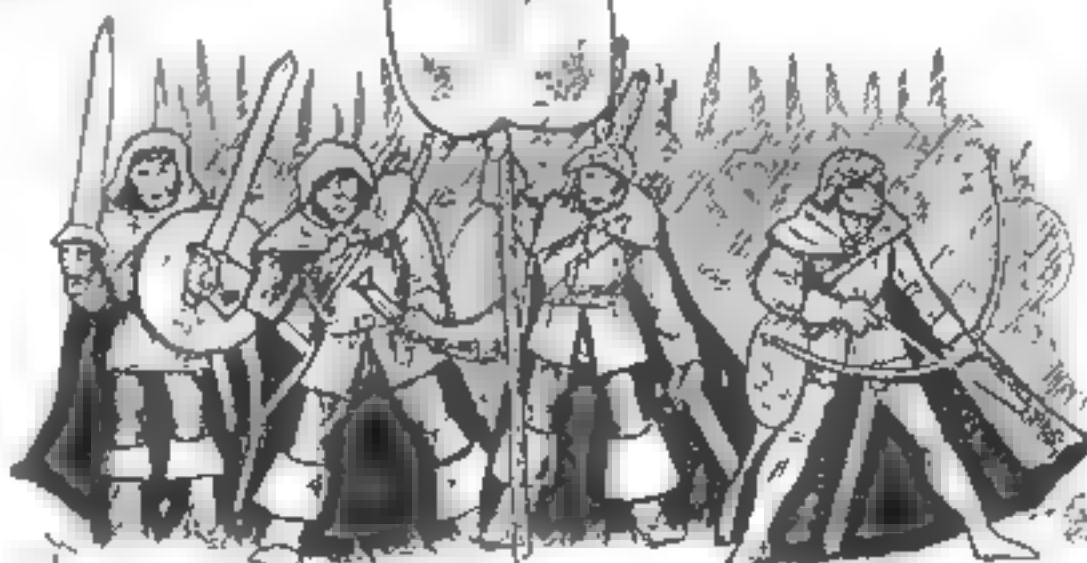
MENGIL MANHIDE



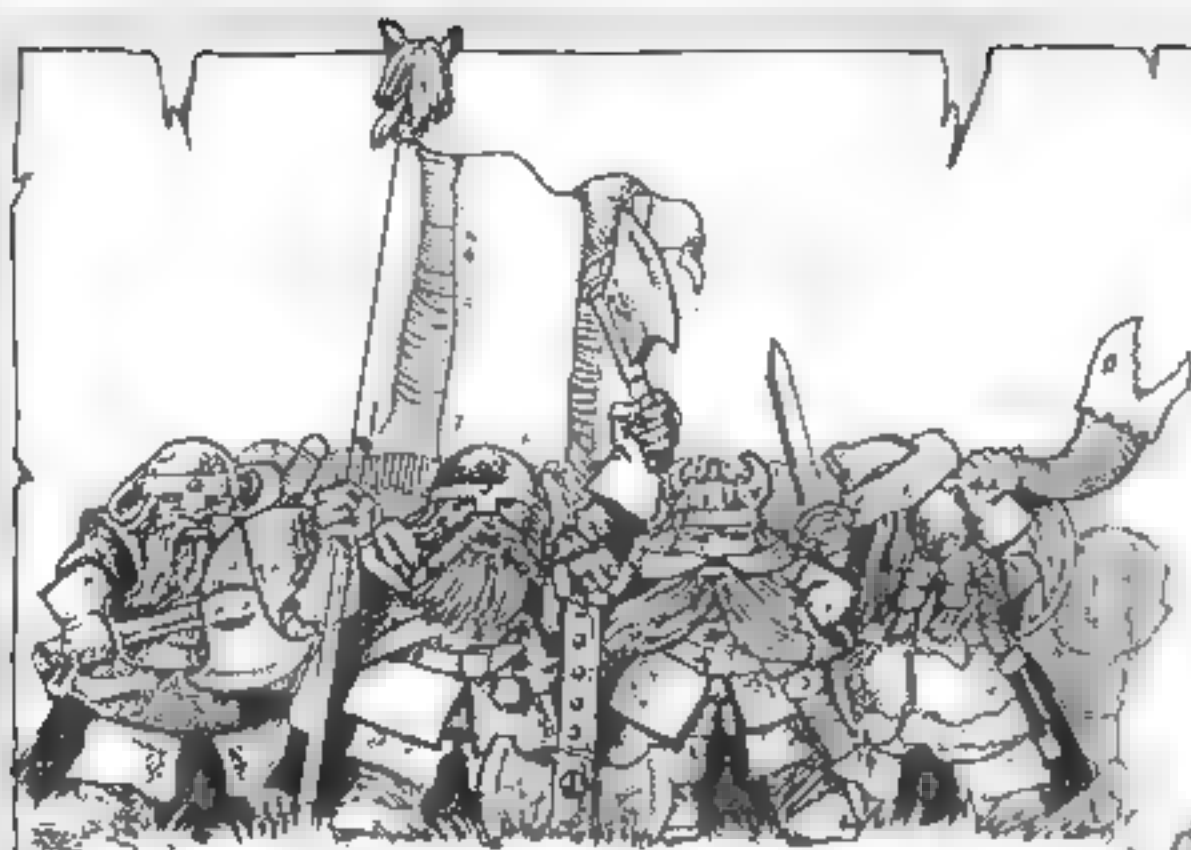
MAD MULLAH ACKLAND'S DEATH COMMANDOS 10 models



ORLON



THE BOWMEN OF OREON (Elves) 10 models



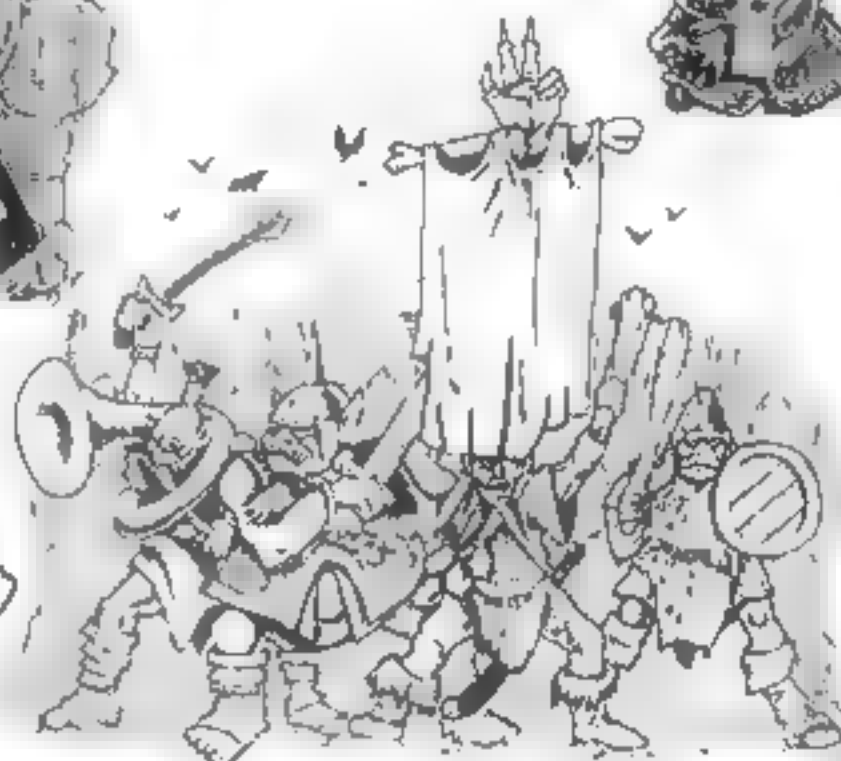
BUGMAN'S DWARF RANGERS 10 models



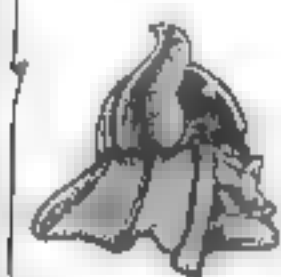
BUGMAN



GROM



GROM'S GOBLIN GUARD 10 models



HARBOTH



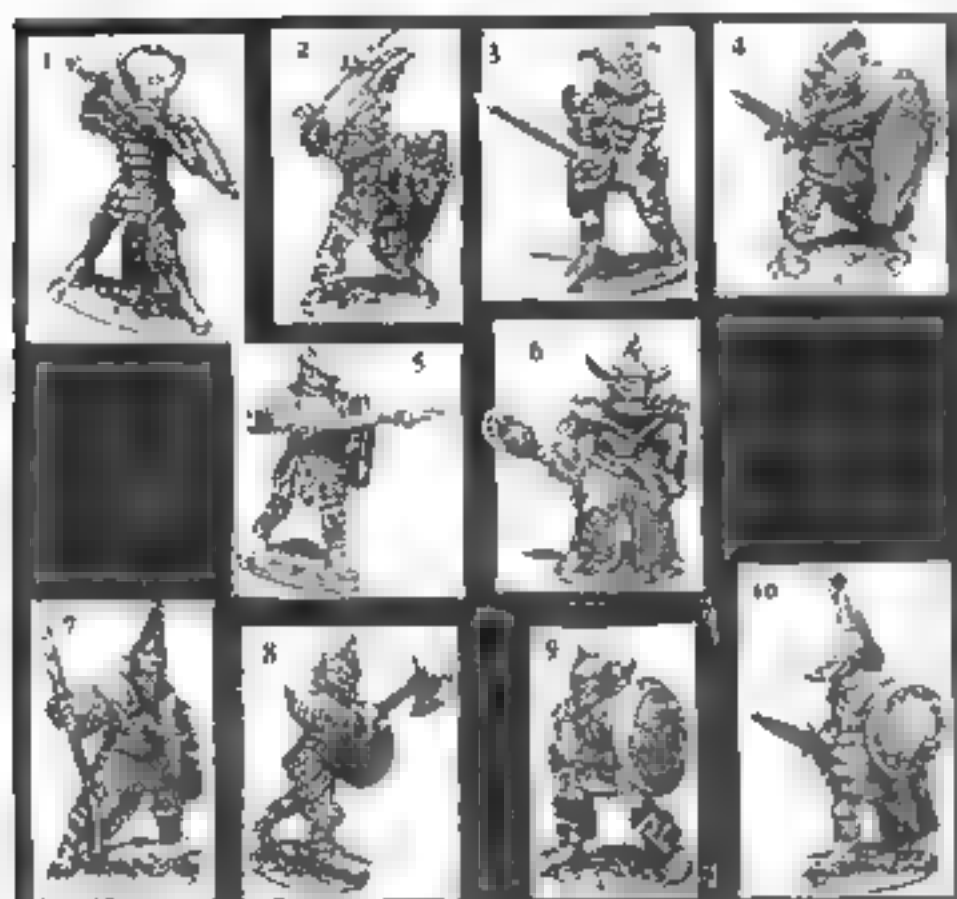
HARBOTH AND THE BLACK MOUNTAIN BOYS (res 9 models

GOLGFAG



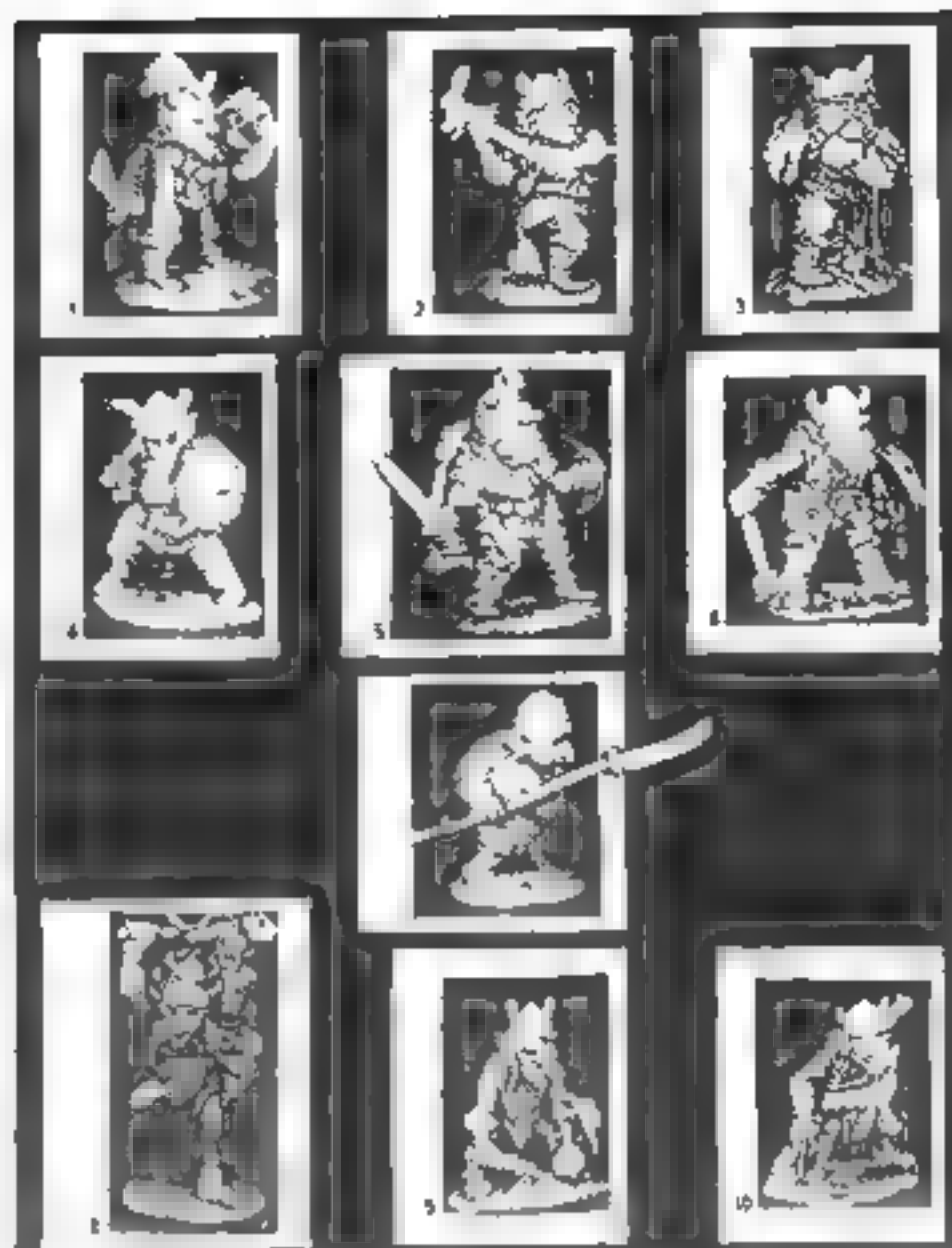
GOLGFAG'S REGIMENT OF MERCENARY DGRES 5 models

SPECIALITY SETS



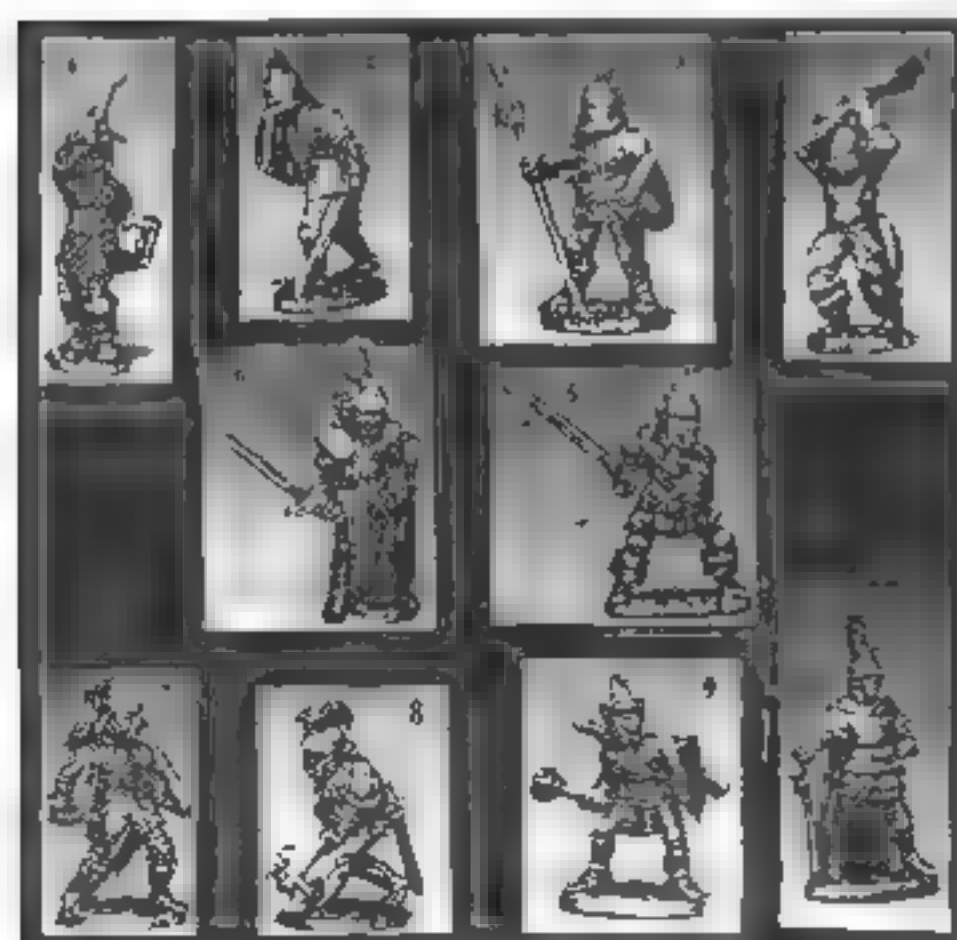
Speciality Set 1 - Warriors of Chaos

- | | |
|------------|-----------|
| 1. Cledric | 6. Jek |
| 2. Jek | 7. Kistib |
| 3. Kistib | 8. Jek |
| 4. Jek | 9. Kistib |
| 5. Kistib | 10. Jek |



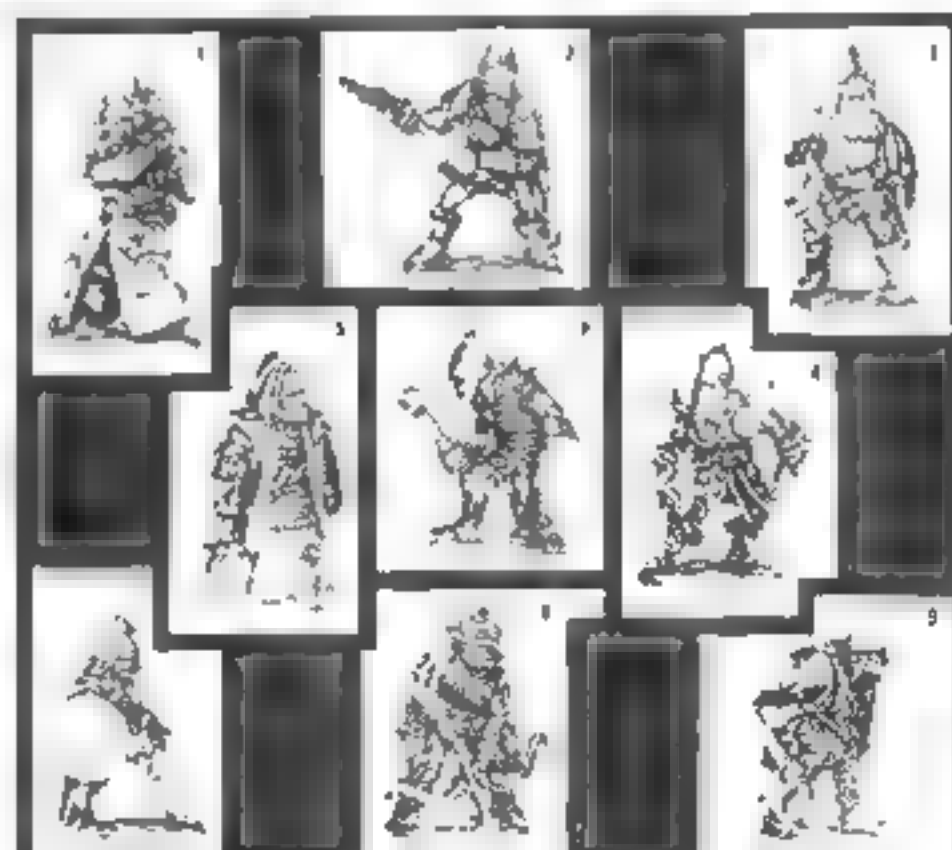
Speciality Set 4 - Goblin Raiding Party

- | |
|------------|
| 1. Warlord |
| 2. Shaman |
| 3. Shaman |
| 4. Shaman |
| 5. Shaman |
| 6. Shaman |
| 7. Shaman |
| 8. Shaman |
| 9. Shaman |
| 10. Shaman |



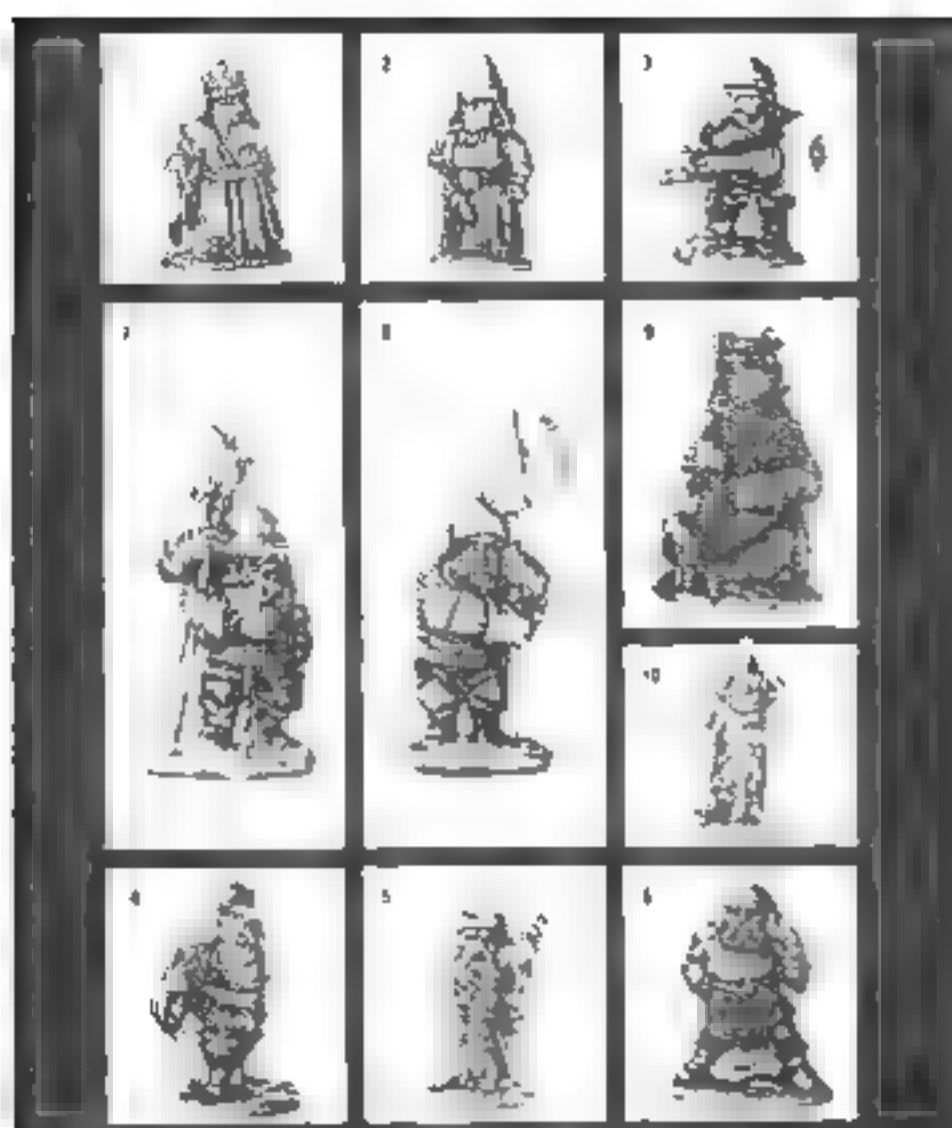
Speciality Set 5 - Warrior Knights of Low

- | | |
|---------------|----------------|
| 1. Sir Emeric | 6. Sir Emeric |
| 2. Sir Emeric | 7. Sir Emeric |
| 3. Sir Emeric | 8. Sir Emeric |
| 4. Sir Emeric | 9. Sir Emeric |
| 5. Sir Emeric | 10. Sir Emeric |



Speciality Set 3 - Knights of Chaos

- | |
|-----------|
| 1. Tormag |
| 2. Red |
| 3. Red |
| 4. Red |
| 5. Red |
| 6. Red |
| 7. Red |
| 8. Red |
| 9. Red |
| 10. Red |



Specialty Set 2: The Dwarf King's Court

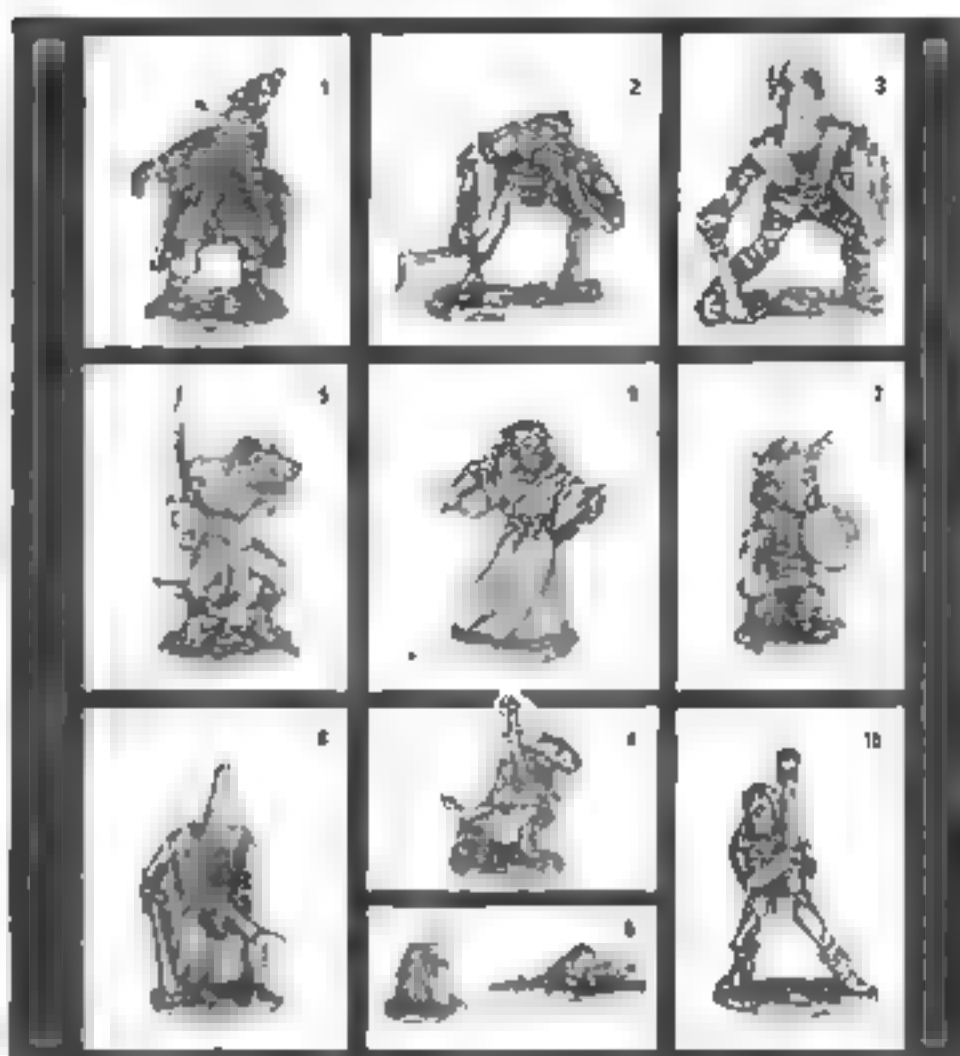
1. Duthin Ironbeard
2. Queen Anabel the Dragonmaster
3. Sirzone Jldrock: King's champion
4. Quint: the jester: Queen's champion
5. Fungst Wisebeard: The Sage
6. Brithal Ironbeater: Royal Armourer
7. Sergeant Jarngut: Master of the Guard
8. Royal Guard Minbrin
9. Cyril Hoop: Royal mascot
10. Orbit Shortstuff



The White Dwarf Personality Set

- | | |
|---------------------------|--------------------------|
| 1. Livingstone the Editor | 8. Gorseita |
| 2. The White Dwarf | 9. Highpriest the Priest |
| 3. Wolfhead | 10. Lord Faceplate |
| 4. Gobblegook | |
| 5. Gobblegook's Farmhand | |

DUNGEON MONSTER STARTER SET.



Dungeon Monster Starter Set

- | | |
|---------------------------------|------------------------------|
| 1. Gussard the Hobgoblin | 6. Two Giant Rats |
| 2. Gussard the Bugbear | 7. Grogg the Goblin Chieftan |
| 3. Vandalmar: Warrior of Chaos | 8. Skeleton Warrior |
| 4. Yrnsort the Lesser Lizardman | 9. Sprite |
| 5. Yrnsort the Lizardman | 10. Zombie |

DUNGEON ADVENTURER STARTER SET



Dungeon Adventurer Starter Set

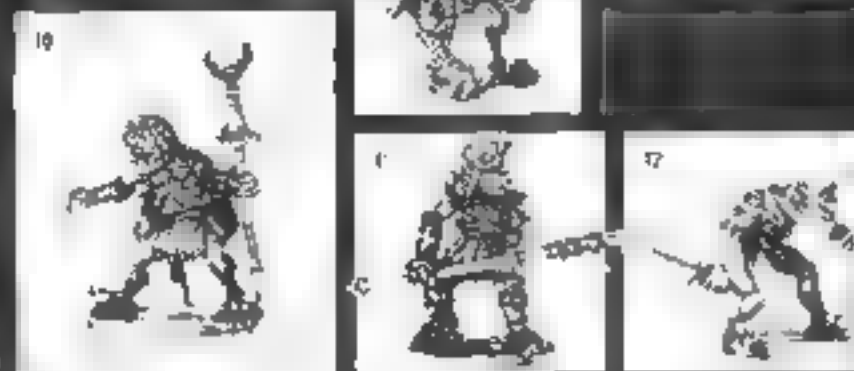
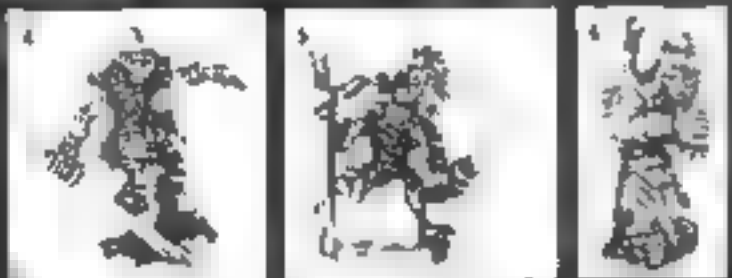
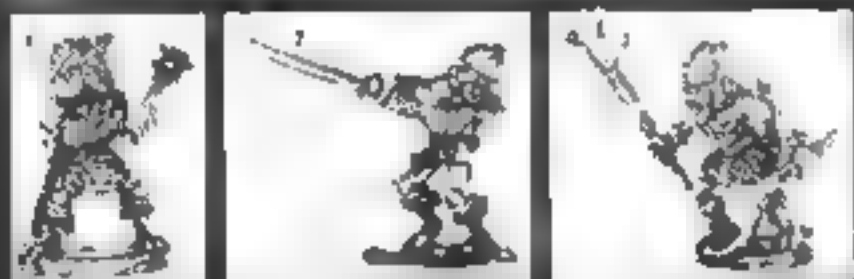
- | | |
|----------------------------------|----------------------------|
| 1. Brashen the Druid | 6. Drumburn the Dwarf |
| 2. Harn the Elf Thief | 7. Nodiruna the Gnome |
| 3. Hobbe the Monk | 8. Andri of the Elf Wizard |
| 4. Koldr the Ranger | 9. Hawk the Elf King |
| 5. Solfelmas: The Golden Paladin | 10. Sylvaen the Elf |

CITADEL MINIATURES

DELUXE BOXED SETS

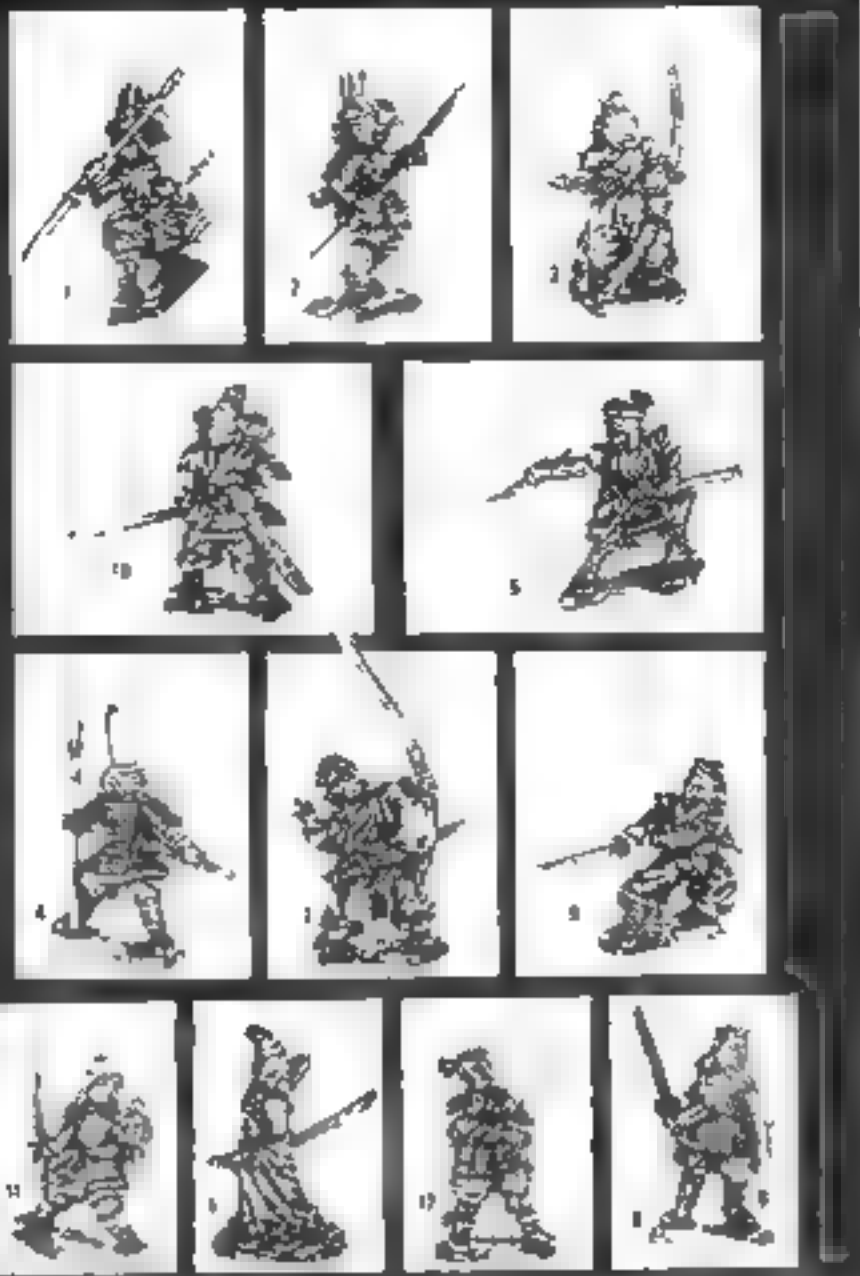


CHIEFTAIN



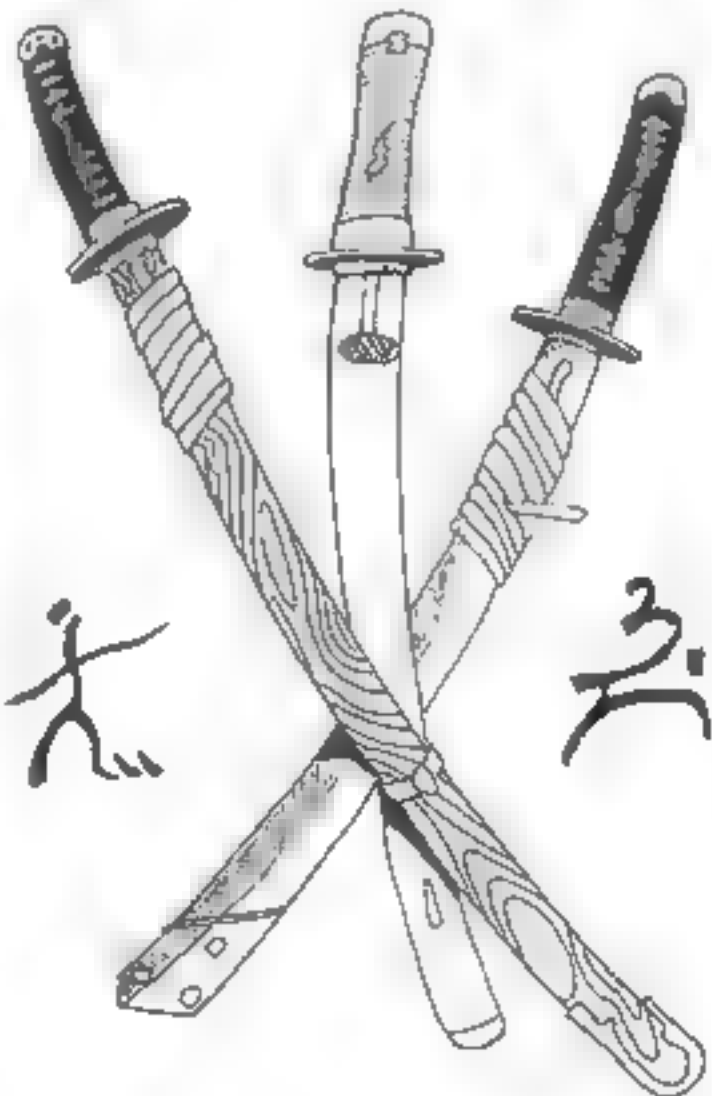
Hobgoblin Warriors

- | | |
|----------------------|--------------------------|
| 1. Champion | 7. Warrior with Naginata |
| 2. Warrior | 8. Standard Bearer |
| 3. Discipline Master | 9. Hobgoblin |
| 4. Chieftain | 10. Hound Master |
| 5. Berserker | 11. Warrior with Spear |
| 6. Shaman | 12. Assassin |

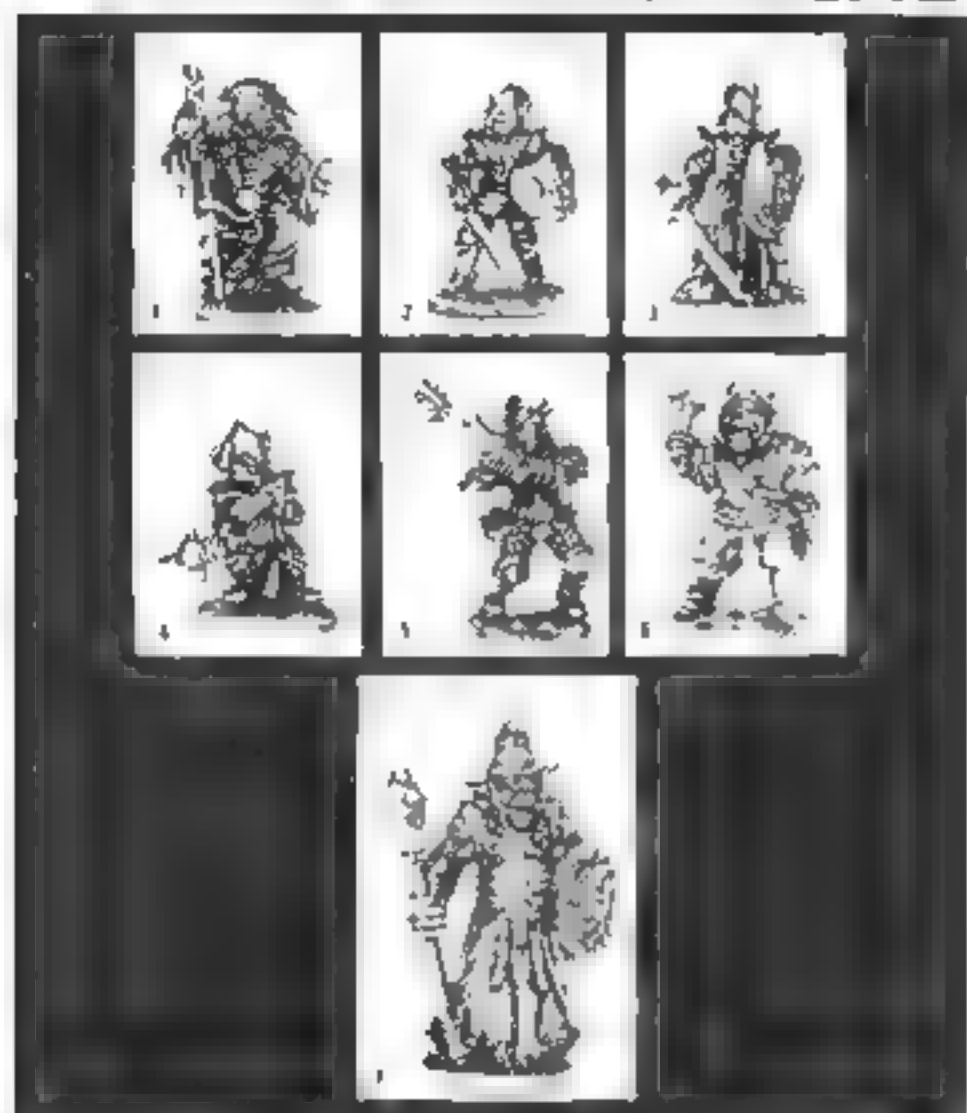


Oriental Heroes

- | | |
|------------------------------|--------------------------------|
| 1. Kato Kiyomasa | 7. Yoritomo |
| 2. Shinobu no Kami | 8. Kajiwa Genda Ragasura |
| 3. Mochimaru Taro Yoshiyoshi | 9. Sakai Gensyu |
| 4. Maeda Toshie | 10. Tamiya |
| 5. Inaka Kempoichi | 11. Oate Masamune |
| 6. Sudoze Gozen | 12. Tanabe Mochichiro Nagatomo |



CITADEL MINIATURES
presents
BRYAN ANSELL'S
CHAOS MARAUDERS



Chaos Marauders

- | | |
|--|---------------------------------|
| 1. Eldon of Gatusa - Wizard | 6. Num-Lin - Hobgoblin Champion |
| 2. Guardsmen Feyra - Chaos Warrior | 7. Artalreck - Ogre Champion |
| 3. Guardsmen Hecy - Chaos Warrior | |
| 4. Eltharshamp the Impaler - Goblin Champion | |
| 5. Coromus of Khorne - Evil High Priest | |

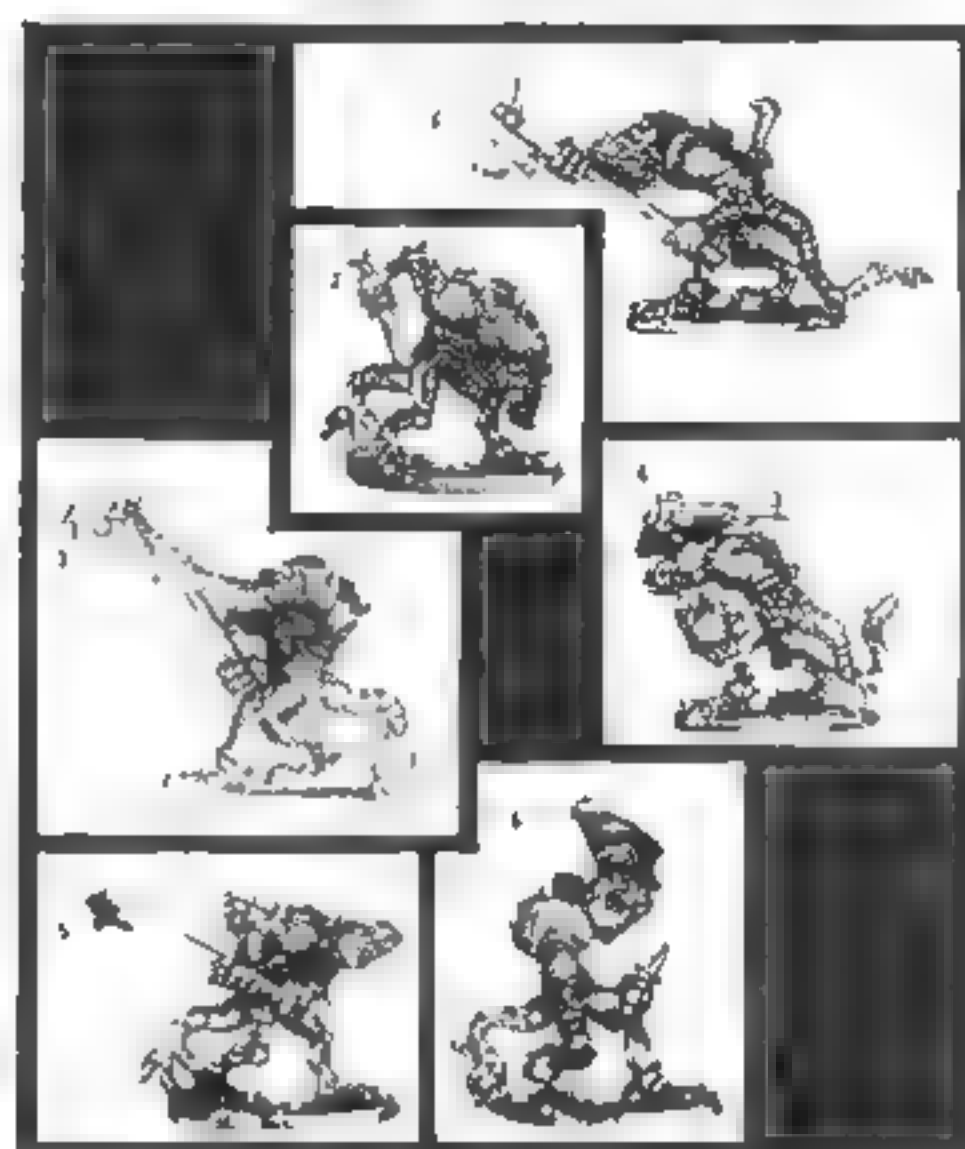
BRYAN ANSELL'S
HEROIC ADVENTURER



Heroic Adventurer

- | | |
|---------------------------------|------------------------------|
| 1. Skarlos - Half-Elf Hero | 6. Phuton Emiratus - Cleric |
| 2. Peregrine Redshirt - Wizard | 7. Haven - Lawful Adventurer |
| 3. Odaf Grimbeard - Dwarf Hero | 8. Gavin - Lawful Knight |
| 4. Quaf Thorngsson - Dwarf Hero | 9. Gaslon - Lawful Knight |
| 5. Yamoto Taisha - Samurai | |

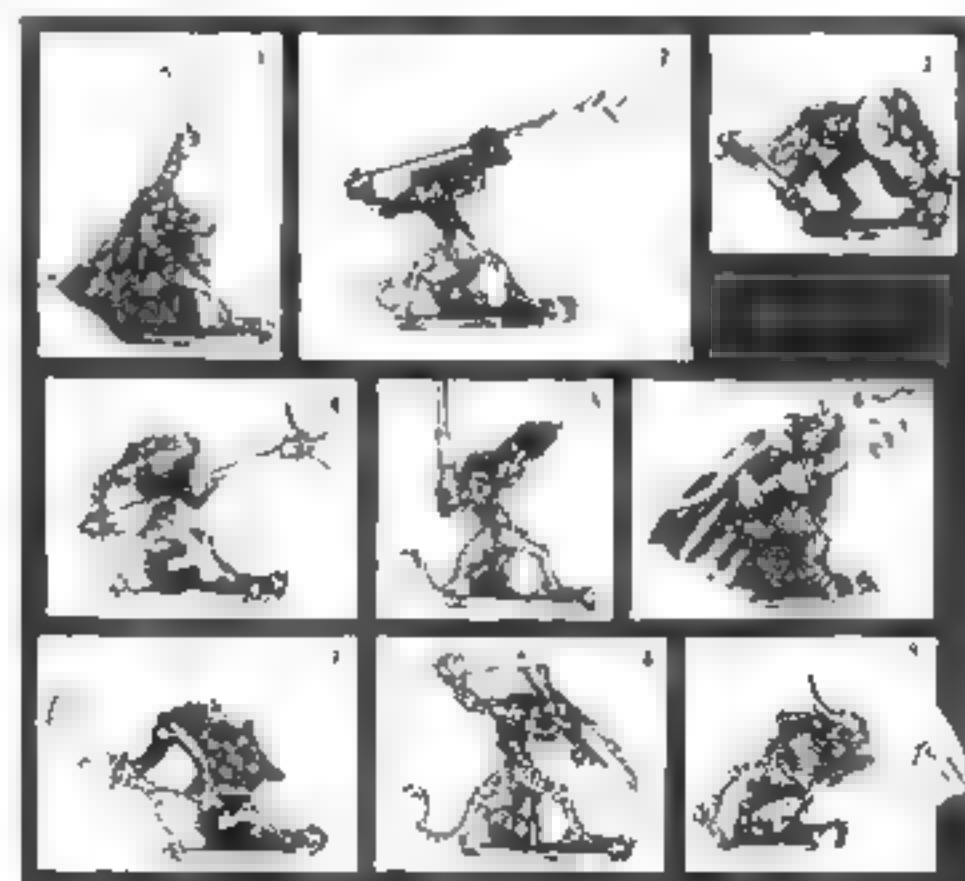
CITADEL MINIATURES
presents
TOM MEIER'S
TROGLODYTES



Troglodytes

- | | |
|--------------------------------------|---------------------------------|
| 1. Troglodyte with Halberd | 4. Troglodyte with Axe |
| 2. Troglodyte with Spiked-Sword | 5. Troglodyte with Spiked-Sword |
| 3. Troglodyte Attacking with Halberd | 6. Troglodyte with Cleaver |

TOM MEIER'S
LIZARD WARRIORS



Lizard Warriors

- | | |
|---------------------------------|---------------------------------|
| 1. Warrior with Axe | 6. Warrior with Serrated Katana |
| 2. Warrior with Thrusting Spear | 7. Warrior with Hooked Sword |
| 3. Warrior with Mace and Shield | 8. Warrior with Throwing Spear |
| 4. Warrior with Halberd | 9. Warrior with Gutting Pole |
| 5. Warrior with Sword | |

大田中村VX☆R☆☆X※①川交口夫

RUNEQUEST™

Y III V OFFICIAL 25mm MINIATURES ○ □ △

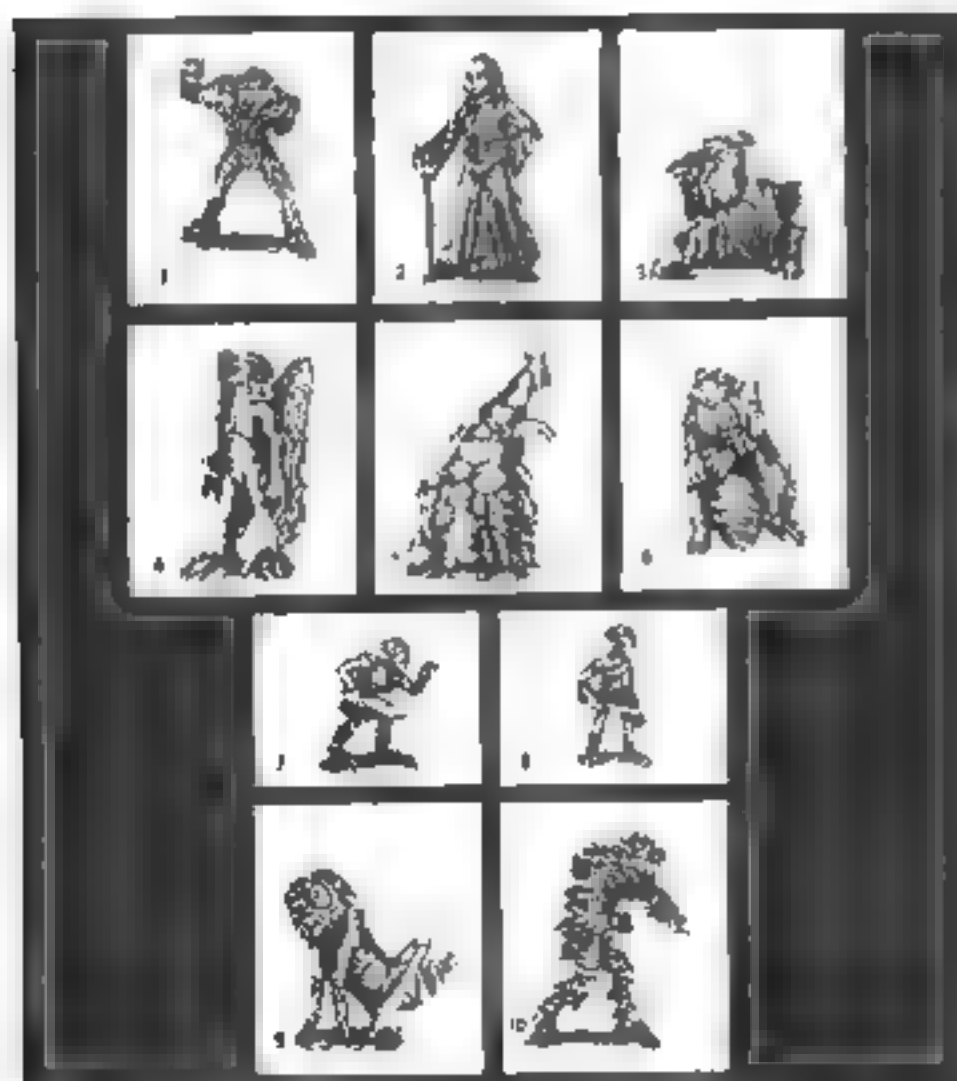
NOT FOR SALE IN USA

Citadel's Runequest models have been specially designed for use in the Runequest Role-Playing Game. Each box contains a selection of miniatures that can be used to represent player-characters, non-player-characters, monsters or other encounters from the game.



Adventurers

- | | |
|-----------------------------------|----------------------------|
| 1. Whankor Mhy Adventurer | 6. Baboon Adventurer |
| 2. Lizardman Adventurer | 7. Duck Adventurer |
| 3. Knight & his Train Adventurers | 8. Morokanth Adventurer |
| 4. Zorak Zorak Train Adventurer | 9. Dwarf Adventurer |
| 5. Aduya Adventurer | 10. Non-Cultist Adventurer |

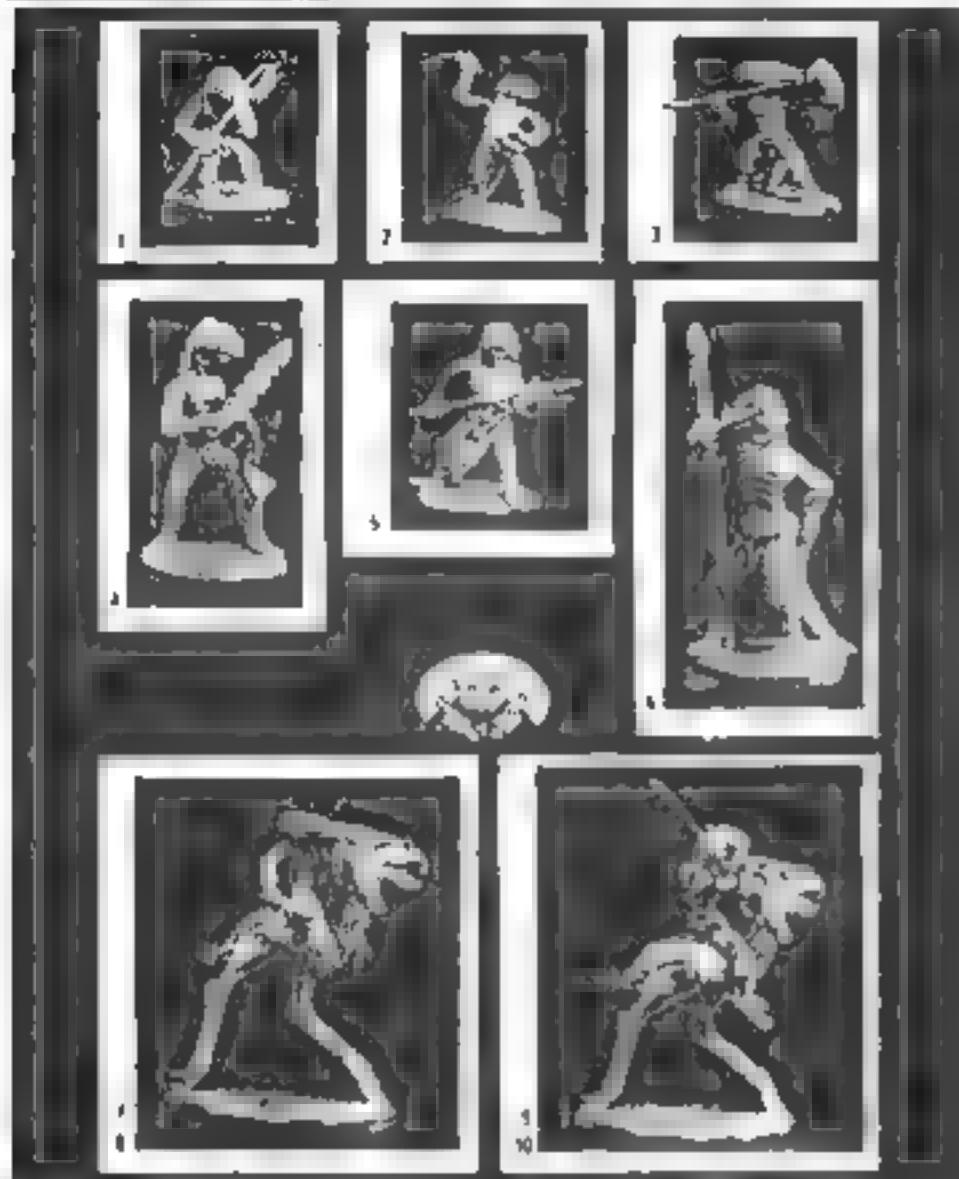


Runequest set 7 Demons

- | | |
|-------------|-----------------|
| 1. Bkesh | 6. Rull |
| 2. Porphyre | 7. Gremlin 1 |
| 3. Stalker | 8. Gremlin 2 |
| 4. Pazuzu | 9. Scum |
| 5. Amorph | 10. Storm Demon |



RuneQuest™
 Y III V OFFICIAL 25mm MINIATURES



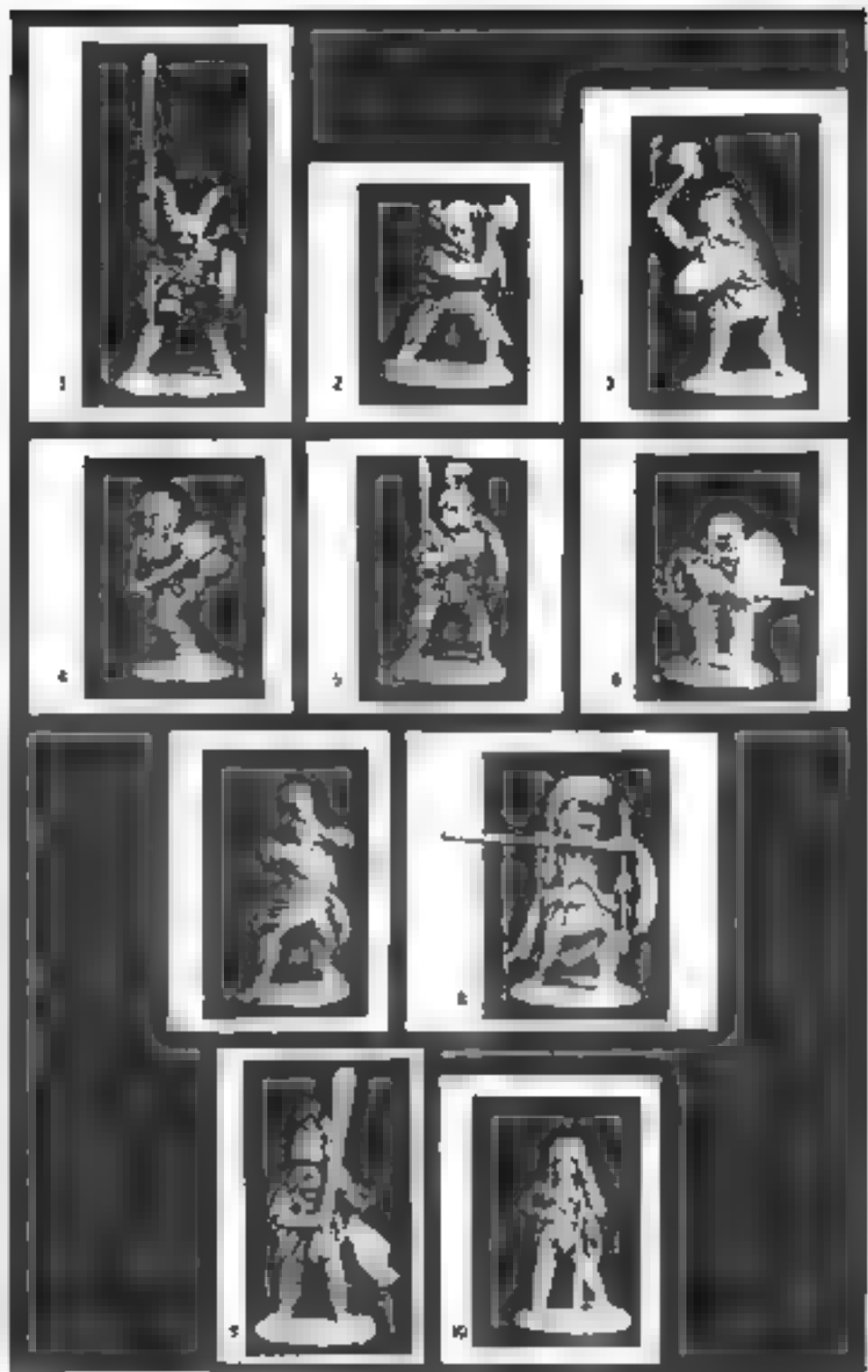
Dragonawts

1. Newtling with Spear
2. Newtling with Sling
3. Crested Dragonawt with javelin
4. Beaked Dragonawt with Kiunch
5. Tailed Priest Dragonawt
6. Full Priest Dragonawt
7. Crested Dragonawt riding Demu-bird
8. Beaked Dragonawt riding Demu-bird



Attack of the Broo

1. Broo Biting Knight (two characters)
2. Broo casualty
3. Knight Smiting Broo
4. Smitten Broo
5. Knight Barraging with Mace
6. Broo Barraging with Mace
7. Mutant Two-headed Broo
8. Knight Parrying Blow
9. Disabled Knight Dodging Attack



Humanoid Adventurers

1. Jake Fa Adventurer
2. Simon B. Adventurer
3. Waha Adventurer
4. Elrha Adventurer
5. Humanoid Adventurer
6. Seven Mothers Adventurer
7. Pavis Adventurer
8. Yelmalo Adventurer
9. Hares Adventurer
10. Chelene Adventurer



Broo

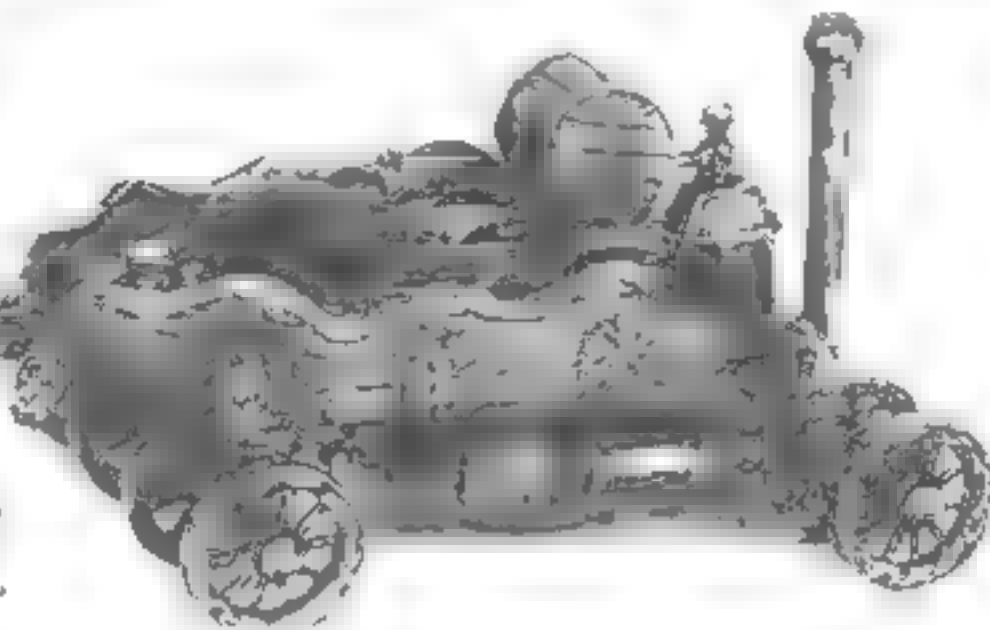
1. Broo Rune Priest
2. Broo with sword and shield
3. Broo with axe and shield
4. Broo with spiked mace
5. Rhino-headed Broo
6. Broo Attacking with Mace
7. Broo with Dagger
8. Broo with double-handed axe
9. Unicorn-Headed Broo

Tony Ackland's Arcane Monstrosities

TA2 Juggernaut

Engineered by four Dwarf artisans and crewed by stalwart Dwarf labourers, this large and weighty multi-part kit is Tony Ackland's most ambitious work yet. The model includes a cannon and steam boiler as well as a crew of 4 sturdy Dwarfs amongst its total of 30 separate castings.

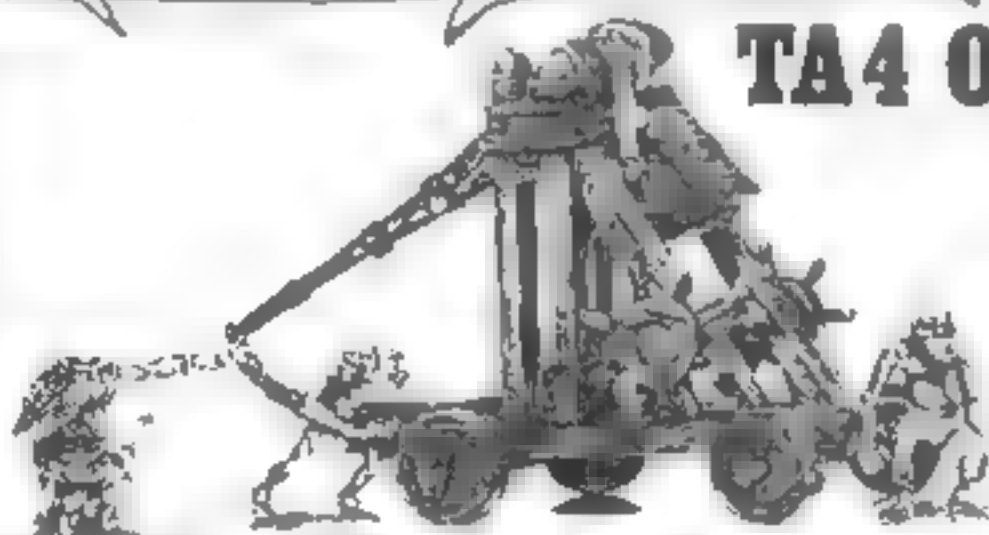
Definitely for advanced modellers only



TA4 Orc War Machine

Tony Ackland's famous and ever popular Orc War Machine, previously featured in our Citadel Presents range, now recognised as a true monstrosity. A huge stone throwing engine comprising of a multi-part giant catapult and crew of 3 Orcs.

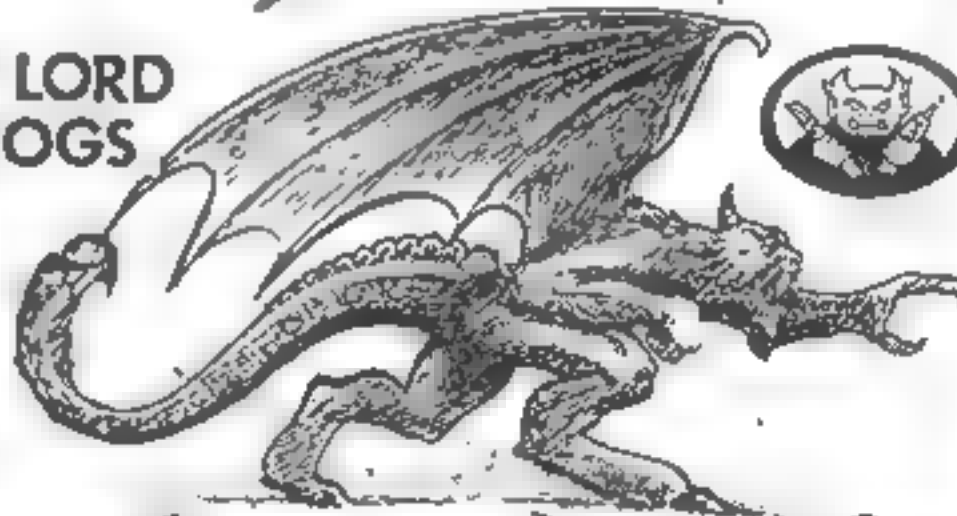
For advanced modellers only.



TA1 Golgoth MIGHTY LORD OF BALROGS

Golgoth - Mighty Lord of Balrogs is a monumental metal kit in 5 parts.

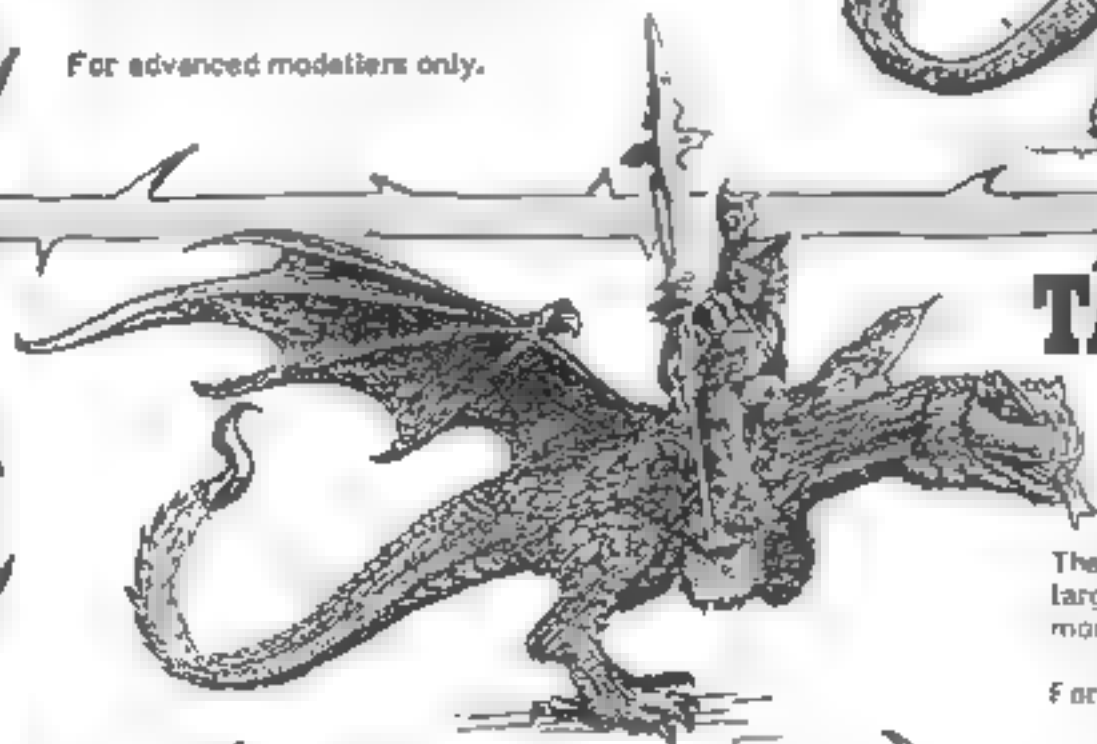
For advanced modellers only.



TA3 War Wyvern

The ideal mount for Orc characters, the Wyvern is a large multipart kit of this powerful and dynamic monster.

For advanced modellers only.



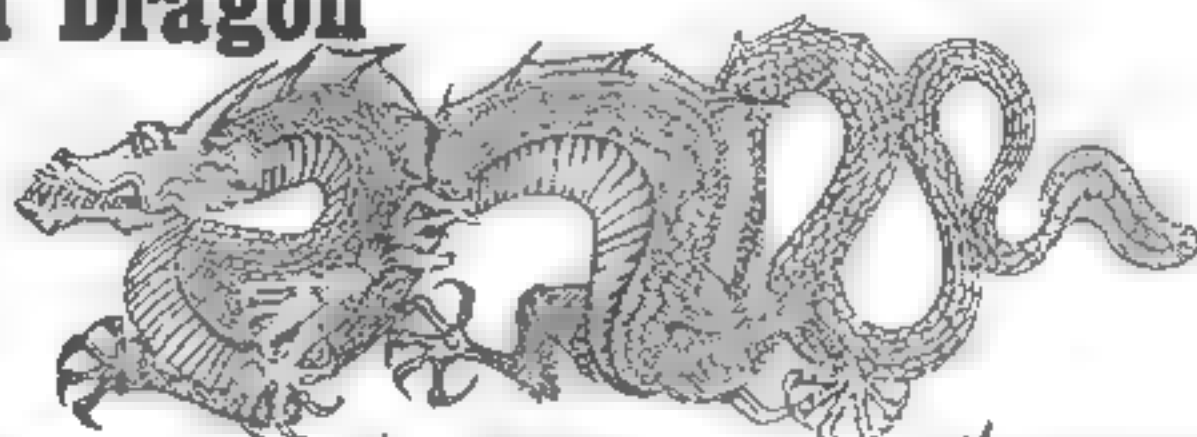
COMING SOON

Forthcoming models from the Citadel forges! Look out for these new items in your model shops or consult White Dwarf magazine for news of our latest models as they are released.

C 14 Oriental Dragon



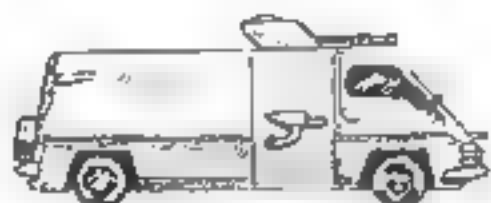
NOT FOR SALE IN USA



NB 1 Great Spined Dragon



BATTLECARS



Wolf Riders N 15



C 08 High Elves



NEW CITADEL COLLECT COUNTERS

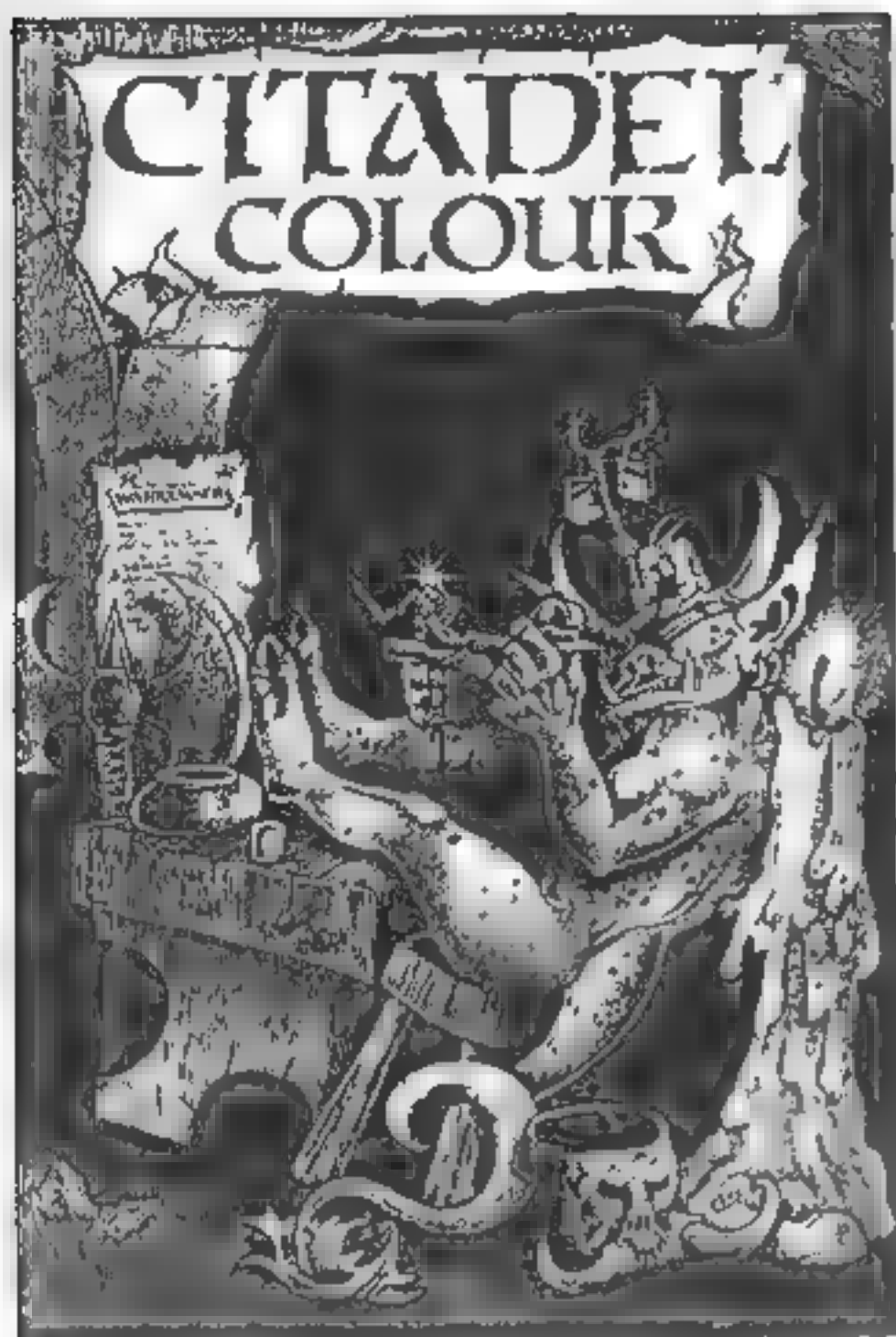
From now on, incorporated into the packaging design of our special Citadel NEW blister packs, you will find a Citadel Collect Counter. Each counter depicts a portion of a monster or character, a head, torso, leg or whatever. Cut out and hang on to each counter, match up a whole monster or character and send it to us, at the address below, with a large stamped (17½p) S.A.E. And we'll send you the corresponding model absolutely free. One S.A.E per model please - otherwise the weight makes them impossible to post safely.

Some models require more counters, some less, depending on their size. All models have been specially designed just for this offer, and won't ever be available anywhere else. Remember collect counters can only be found on the special NEW blisters with the orange flash - available only through your hobby store.

Your counters cannot be redeemed through retailers, but only from us at:

CITADEL MINIATURES, CHEWTON ST. HILLTOP,
FASTWOOD, NOTTINGHAM, UK.





Citadel Colour is an entirely new range of paints, especially designed for painting white metal models such as Citadel miniatures. Citadel Colour is a water based acrylic, so it is thinned with water and brushes are also cleaned in water.

The pigments have been specially selected by us to provide a comprehensive range of strong fantasy colours. We think you'll be amazed at the difference between our new paint and ordinary hobby paint.

SET 1

- 1 SKULL WHITE
- 2 CHAOS BLACK
- 3 BLOOD RED
- 4 BRONZED FLESH
- 5 WOODLAND GREEN
- 6 ENCHANTED BLUE
- 7 SUNBURST YELLOW
- 8 MITHRIL SILVER
- 9 SHINING GOLD

SET 2

- 10 ROTTING FLESH
- 11 GOBLIN GREEN
- 12 ELF GREY
- 13 WORM PURPLE
- 14 HOBGOBLIN ORANGE
- 15 ORC BROWN
- 16 SPEARSTAFF BROWN
- 17 SWAMP BROWN
- 18 CHAINMAIL

Each boxed set contains 9 individual colours in plastic pots and costs only £4.95. Individual pots are available separately at 60p each.

USING CITADEL COLOUR

Before painting your model first clean off any mould lines or other irregularities on the casting. Use a file or modelling knife, but remember to take care as all modelling tools are dangerous if not used properly. Make all cuts away from yourself.

Undercoat the model using a matt white enamel paint. We recommend the sort sold in spray cans, you can buy these from your model shop. Car body primer is just as good and usually cheaper. This will provide the ideal background on which to apply paint.

Whilst painting you will need a good brush, at least one jar of water and some tissue. You will also need an old plate or tile to use as a paint palette.

It is best not to use paint direct from the pot, as this tends to mess up the pot and it is all too easy to accidentally mix the colours. Place as much of each colour as you are likely to use on the palette, and do all your mixing on the palette.

It is best to keep a separate water jar for metallic paint, otherwise you will find bits of silver or gold will cling to your brush, and usually end up exactly where you don't want them.

Citadel Colour is water based, and can be freely mixed with other water based paint. It cannot be mixed with oil paint or enamel, nor can it be thinned using turps or similar solvents. Use water to thin paint and clean brushes. Wet and repaint brushes after use, and they will be ready next time you want them.

After you have finished painting your model you will probably want to protect its paint job against handling and accidental damage. To do this you can apply a polyurethane varnish, available either in spray can or tins from your local hobby store. Household polyurethane is just as good, and works out cheaper in the long run. Before varnishing you must allow the model to properly dry, otherwise the paint will run. Metallic paints take three days to dry properly, non-metallic colour can be varnished after 24 hours.



FIRST COMPENDIUM COMPETITION RESULTS

In the last Citadel Compendium we ran a competition in which we asked gamers to describe and illustrate their own characters. Originally we promised to judge the competition in April '84 and notify the winners - however in true Citadel tradition we were snowed under with entries that it took us until July to decide on a winner! Nevertheless these are the winners and their characters. Thank you to everybody who entered, the overall standard of entries was pretty good, most were amusing and many were really very funny.

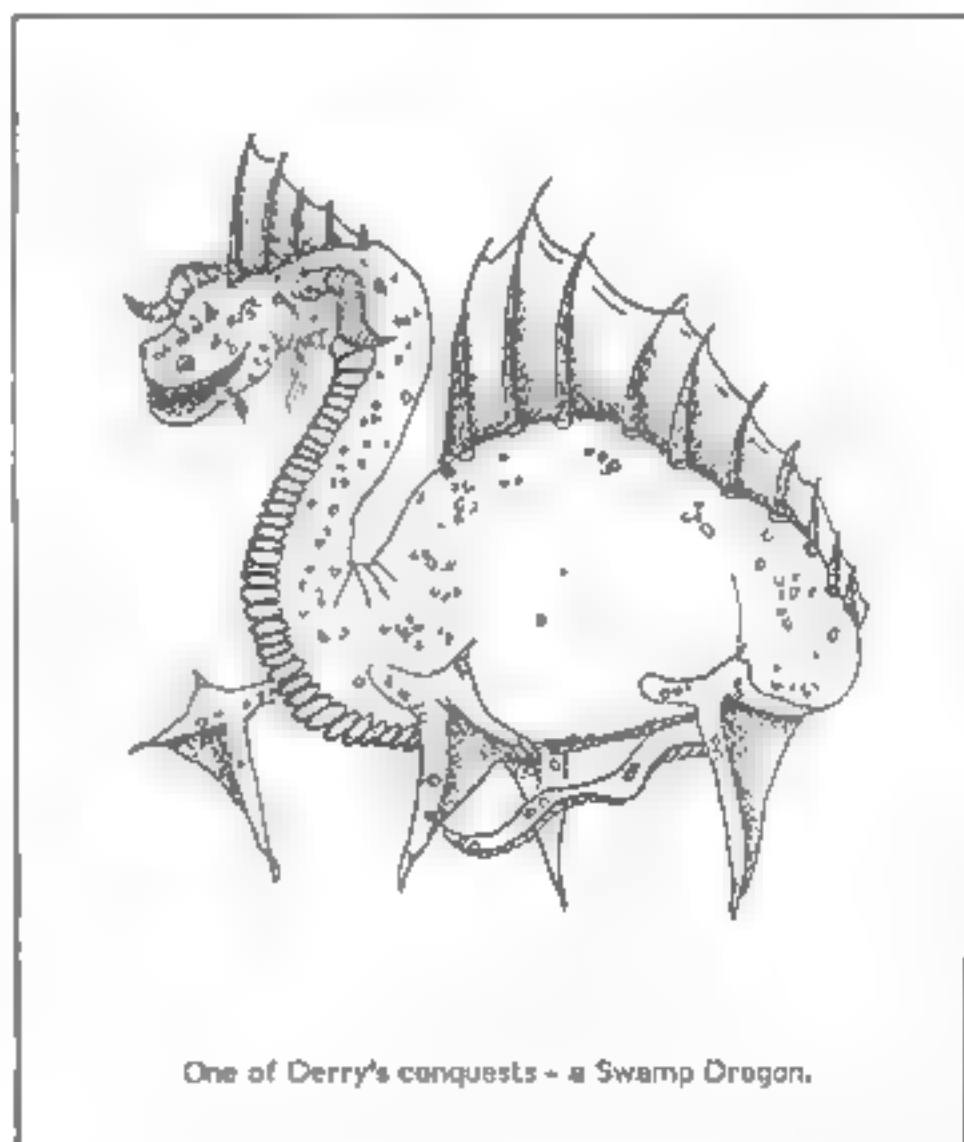
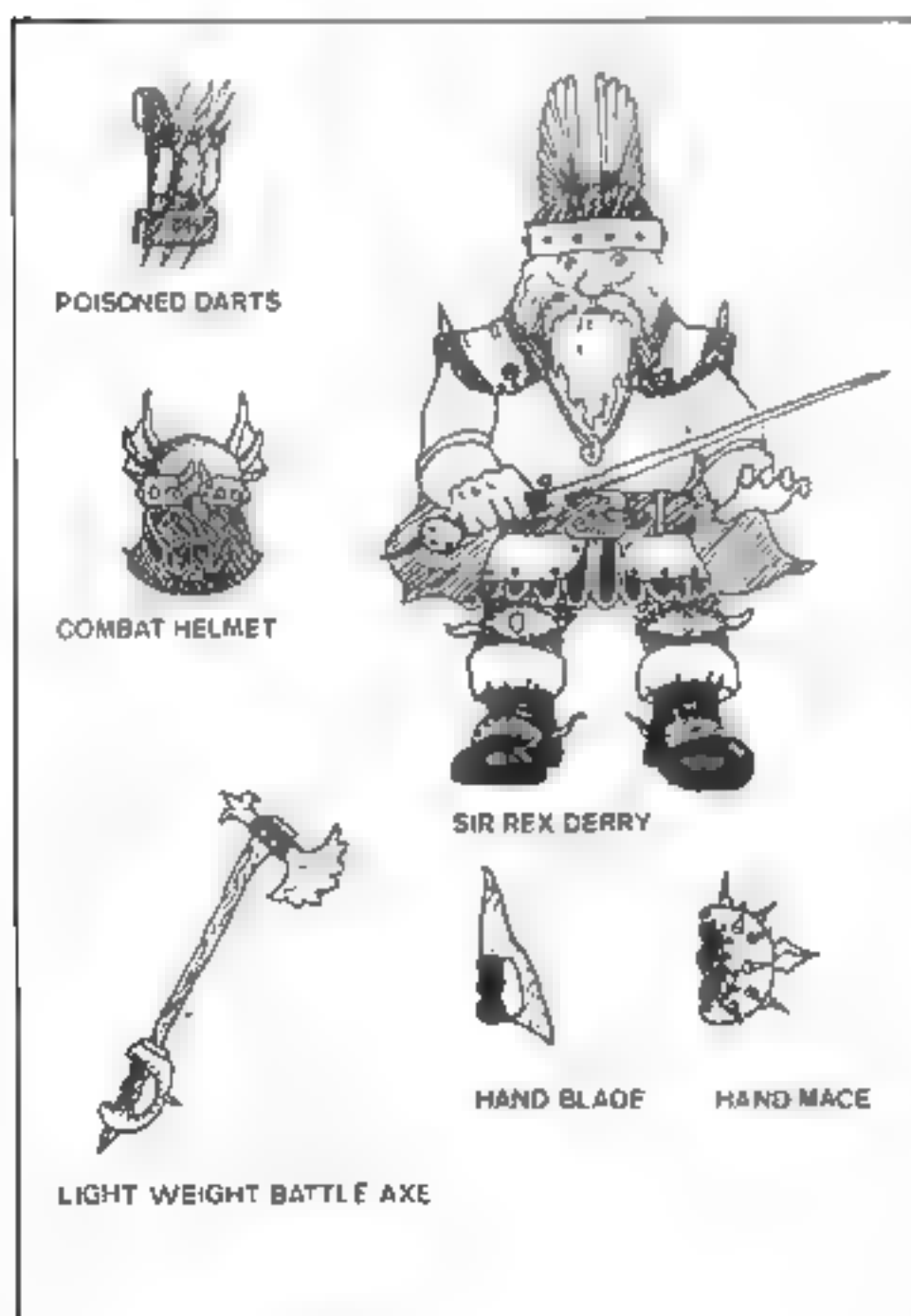
THE WINNER.....

The winner is S. Wilkinson of Newbury in Berkshire with his entry Sir Rex Derry the Dwarf. We especially liked the series of very nice drawings, including Sir Derry's arsenal, his followers, and a section on 'monsters defeated'. The first prize of all of an entire month's releases from Citadel Miniatures is on its way to Newbury, whilst selected parts of the winning entry are illustrated here.

Sir Rex Derry the Dwarf

Intelligence	10
Cool	10
Will Power	11
Leadership	3

Derry's most mighty deed was to slay a giant Balrog, his sworn enemy. In fact Sir Derry seems to have a distinct phobia about Balrogs, having been orphaned by one at a rather early stage in his life. Fortunately for Derry he was discovered and subsequently reared by Porthous of Poteibat, a kindly Wizard. From Porthous the Dwarf has acquired a familiarity with magic, and a few magical oddities, such as a golden good luck charm and platinum screw in teeth (!). Derry is accompanied by Toomer, his pet owl, and Kaif, a reformed Night Goblin.



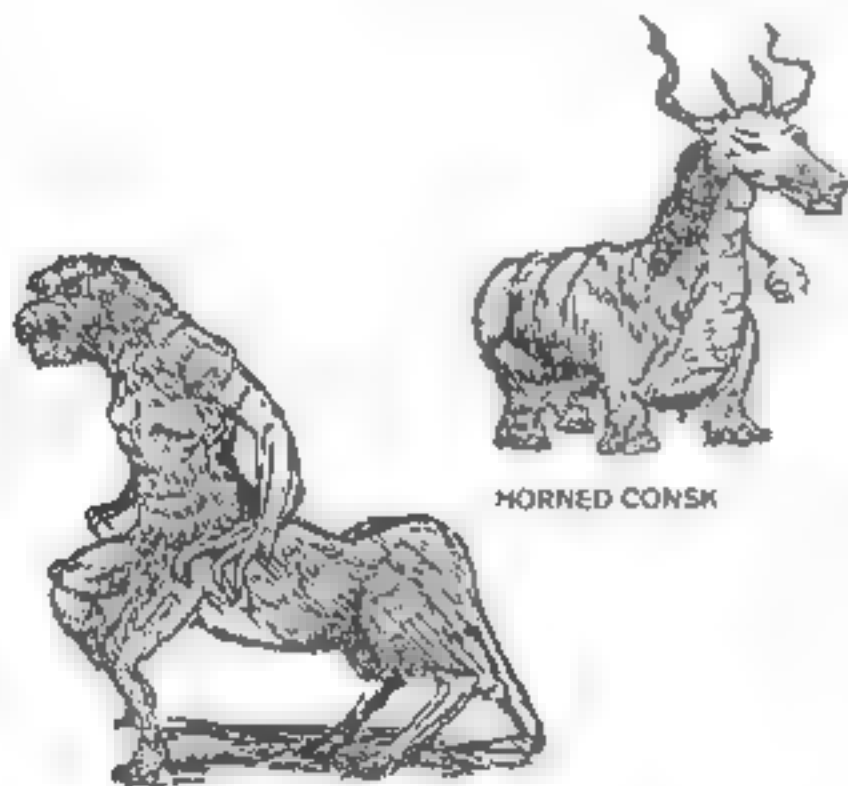
RUNNERS UP

The two runners up are L. Robinson with his entry Tairu Princess of the Tuatha De Danaan, and Tracey Marshall with her entry Death-sne Daph. What is this? two female characters as runners up! This is no deliberate thing on our part honestly, we just liked these two entries. A large selection of our latest releases wings its way to both our runners up.



TAILLU PRINCESS

Taillu adventures in a place known as Tuale Tale Monya and is described as 'probably the most beautiful girl in the world'. The drawings accompanying the entry go some way towards bearing this out, and I hope the limitations of our printing methods don't distort the originals too much. We particularly liked the drawings of some of the creatures that inhabit Taillu's world, including the Horned Consk and Yaya, a sort of were-centauroid.



HORNED CONSK

YAYA

Der-Daphne, daughter of Derdayne, is the entry of Tracy Marshall. Also known as Death-Axe Daph, she is the most truly horrendous character we'd ever come across. Daphne is a female Dwarf who claims to be 21 years old. Warhammer stats are Intelligence 1, Cool minus 3 (constant state of Frenzy), Will Power 16 and a Leadership which seems to be too high to measure. Daph doesn't actually live anywhere, but is a confirmed squatter in various magical strongholds. Her most mighty deed was winning a mud wrestling contest with a golden dragon 17 consecutive times. Daph enjoys riding Wolves and meeting people... sorry 'eating people'. Her only friend seems to be an overlarge mutant hamster called Nyargal, although she reputedly enjoys the close companionship of Trolls! (She'd probably feel quite at home in our Mailing Department).

companionship of Trolls! (She'd probably feel quite at home in our Mailing Department).

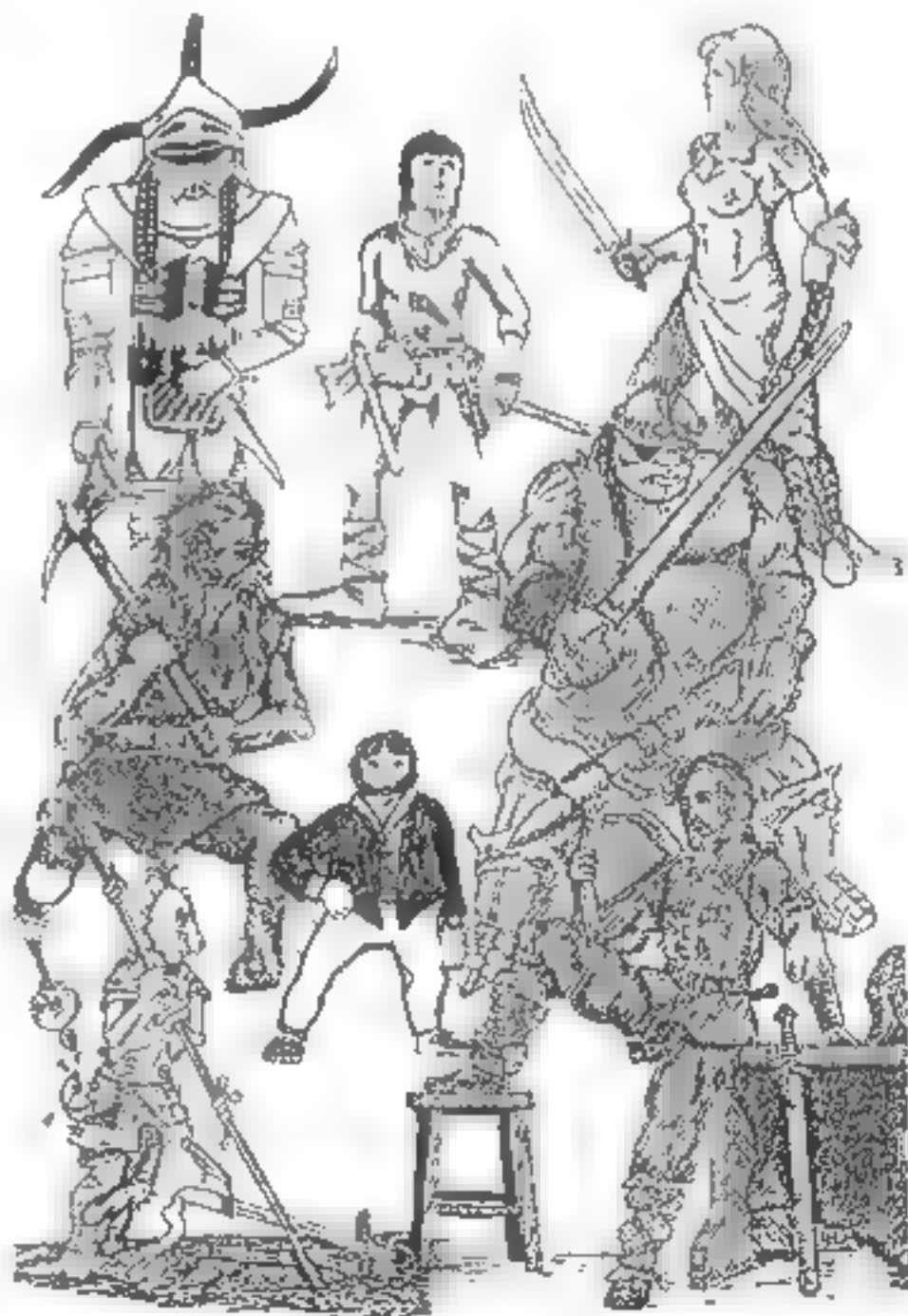


DER - DAPHNE

SPECIAL RUNNERS UP

We decided to award a special prize of a selection of new releases to the following entries, which we all thought deserved a special mention.

David Tranmer's Plumbago the Dwarf, Alex Lamont's Jadda Ico Slayer, G. Savage's Egil Skallagrimson, R. Downing's Most Horrendous, Hideous, Merciless, Sadistic, Cruel and Evil Ip, James Fox's Belial Strongarm, Paul Ioo's Vile Stone Face, C. Eberst's Bodwin Erigon the Halfling, Robert Lingwood's Shkakalita.



THE PAINT BRUSH AS AN OFFENSIVE WEAPON



PAINTING CITADEL MODELS
BY KEVIN ADAMS

FORWARD

This article is intended as a guide to beginners, but I hope that the more experienced painters may also find it of use. I've listed the major pros and cons of the most commonly used types of paint, so that the most suitable for your needs and style can be selected. Remember, treat painting miniatures as a hobby, and not an awkward job. Taking that attitude will only turn what is a relaxing and rewarding pastime into a chore, and the standard of your painting will certainly suffer. The materials listed in this article are used for different effects, but the beginner will probably find that one type of paint, and a limited selection of brushes will suffice.

PAINTS AND MEDIUMS

I will start with enamel paints as they are probably the easiest paints to use. A lot of experienced painters use them, and they are not to be ignored, as some excellent results can be obtained. Availability is good, they can be purchased at a reasonable price from all good hobby shops. The first rule about enamel paints is do not try to thin them with water, as they are oil based. For cleaning brushes, and thinning paints, use white spirit or turpentine substitute. These are available from most hardware shops.

The main disadvantages with enamels is that they are not as bright as many other types of paint. Another problem is that when the colours are mixed very dull shades develop, instead of bright ones. This tends to happen with all mixes. There is a remedy for this problem though, as being oil based, the enamels can be blended with alkyd oil paints, producing brighter colours.

On their own, enamels can be used for a more realistic and natural effect, especially on dull clothing and groundwork. Humbrol produce a large selection, the most useful being the Authentic Colours. These are finer in pigmentation than the standard colours. There is a new range of enamel paints on the market called Compucolour. The colours are brighter than ordinary enamel paints, and also blend without dulling. Unfortunately they do not mix very well with Humbrol, and dry with a slight sheen. The last rule about enamels is to make sure the pigment in the bottom of the tinlet is stirred thoroughly before each painting session, as the paints can settle to a certain extent, even overnight, giving your model a weak and unsatisfactory finish. It is best to shake the tinlets before use, to save time and energy the best way to do this is to wrap several tinlets at a time in an old rag thus avoiding paint splashes.

Lastly, I would stress that the tinlets must be kept clean around the rim, and the lids pressed on firmly. If this isn't done, the paint will cake around the tops of the tinlets, letting in air, and the paint inside will eventually dry up. If the enamel paints form a skin on the surface, throw them away, as they are rendered totally useless for fine painting.

ACRYLIC PAINT

This paint does take some getting used to, and I would recommend it as a second step to enamel paint. Acrylic paint can be awkward to start with as it doesn't flow so readily as enamel, and you can end up with minute white dots showing through on the painted surface. This happens because the paint tends to shrink on the model, and it can be very annoying trying to patch up the dots. This, however, can be remedied by using an acrylic tension breaker. Windsor and Newton make a good one, it costs around £1 for a bottle. This may seem a high price to pay, but it makes the acrylic flow as well as enamel. I certainly wouldn't like to use acrylics without it, except for Citadel Colour which is designed to paint straight from the bottle.

Acrylic paints are compatible with all water based paints. All you really need is clean water to thin and clean brushes with, and, optionally, a tension breaker to ease painting. Acrylics are the paints I use most because they are rich in colour, and bright effects can be achieved. They are also a lot kinder on your brushes than other paints.

There are a lot of types of Acrylic paint on the market, including Citadel's own Citadel Colour. If you can, visit your local art shop. Buy only paints marked artists colours, because these are of superior quality.

You will find artists acrylics come in tubes and sell at about £1 for the 38 ml size. There are many varieties. Liquitex is a very good acrylic paint, but it can appear transparent, I can recommend the darker colours, as these can be made darker by adding black without much colour loss. As these paints are fairly transparent they can be thinned down and used like ink in order to tint other colours. Liquitex is probably the brightest of all the acrylic paints, and, at between £1.50 and £3.00 a tube, the most expensive.

Polikan Plaka is also suitable. It is not really an acrylic paint, but casein based, similar to household emulsion paint, but a lot finer in pigmentation. The range comes in 50ml pots, and 36 really good colours. They are fairly expensive at nearly £1 a pot, but are well worth a try. They are also fully compatible with acrylic and all water based paints.

Citadel Colour is a new range of acrylic paints, and is available from your local model stockist. Unlike most 'model paint', this range comprises of good, bright colours including a proper water based silver and gold. If the price of the artists colours makes them an unrealistic proposition, then this range is a good alternative.

There are a lot of amazing effects that can be produced with acrylics - so keep on experimenting. Don't mix them with enamels or oils, as the effects this gives are far from amazing. Acrylics can be used over dry enamel paint.

As with enamels always clean the tubes and pots, and never leave the lids off the containers.

OILS

It is not really worth using oils on 25mm figures, as oil paint can take weeks before it is touch dry. The pigments can be rather rough for painting in such a small scale. It can also work out expensive, some tubes cost about £6.00 - so forget oil paints for now.



Lucky, Windsor and Newton produce a range of paints under the heading of Alkyd colours. These paints retain the best qualities of oils. They can be purchased as single tubes or as a starter set of twelve colours, the latter works out a lot cheaper. Alkyd colours are touch dry after about 24 hours, but are best left for a week or so before varnishing. The range consists of some very rich colours, which are fully compatible with all oil and enamel paints. For thinning and cleaning brushes use the same thinners as for enamels. Do not use linseed oil to thin with unless you want to wait until next Christmas for your model to dry. Linseed oil also encourages patchy drying. Alkyd colours are best used for painting human flesh tones, or anywhere where a fully blended finish is required.

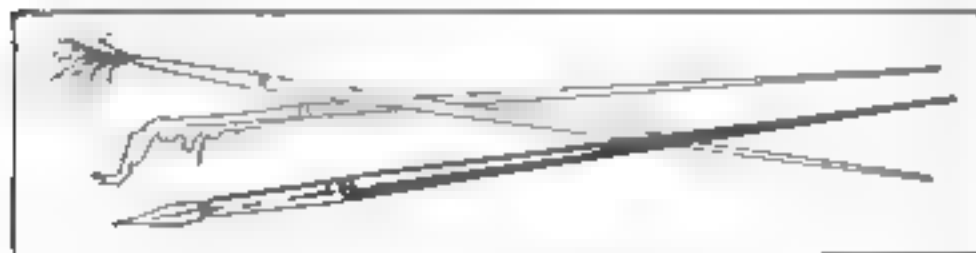
INKS AND WATER COLOURS

Artists' inks can be put to good use. Because they are transparent they can be used to tint most painted surfaces. They will take readily on dry acrylic paint, making possible a whole range of unusual effects. If you wish to use inks or water colours as a tint over an alkyd or enamel painted surface it is wise to varnish or apply an acrylic medium in order to provide a 'key'. Otherwise, ink, being water based, will most likely form little beads on the surface due to the oily residue left by the enamel or alkyd.

It is not worth painting with inks on their own as the colours will be too pale, and remember if inks are being used it is essential to varnish the finished model. Ink will easily rub off. Like all paints, water colour pigment can be a bit lumpy for fine work, but Windsor and Newton make a range called designers Gouache. Gouache has a much finer pigment than normal water colours, but are best mixed with an acrylic medium, such as Nacryl, to make them waterproof. This is because if more than two coats of paint are being applied, some of the colours can bleed through to the top coat, leaving uneven colours. Mind you - it is mistakes like this that can lead to interesting new painting techniques. The range of Gouache paints consists of about 78 different colours, but if they are being mixed with Nacryl you are really painting in acrylic, and they are very pricey. Therefore, unless you are rich or adventurous, acrylics are the best paints to use.

BRUSHES AND THEIR CARE

It is most important to remember that when using a brush do not use a pushing action, as this will damage the bristles beyond repair. The best brushes are made of sable and are expensive, but work out a lot cheaper in the long run. It is a false economy to buy cheap brushes, one good sable brush will, if treated correctly, last far longer than four cheap ones. Sable brushes can be purchased from all good art shops. It is best to start with a number one or two. These have as sharp a point as a 000 brush and hold more paint. When buying your brush ask the shop assistant to provide you with a jar of clean water to test the point. Dip the brush into the jar and flick your wrist to shake off any water. A good brush will form a fine point. After choosing the right brush ask for a protective collar, or, if you cannot obtain one, sections of cut-up drinking straws will do as well.



Always store your brushes upright, and whether you are using acrylic or enamel paint always clean the brush between colours, even if you are stopping for a cup of tea, as these will quickly dry on the brush. After each painting session the brush must be cleaned properly by using the correct thinner and warm soapy water. This will ensure that your brush is kept in prime condition. Do not clean your brush in hot water as this will crimp the bristles. If enamel and acrylic paints are both being used do not use the same brush, or problems will arise. Instead, buy two brushes and label each one accordingly.

Never dip your brush all the way into the paint mix, as the paint will dry at the base, causing the bristles to fan out. If you have already made this mistake keep the ruined brush, as it will still be useful for drybrushing. It is always best to learn to paint using only the tip of your brush. Never leave your brush in a thinner's bottle, as the bristles will bend out of shape. Bent brushes can be very useful for painting 'out of reach' areas, so don't throw them away, as with fanned out brushes they do have their uses.

PREPARING TO PAINT YOUR CITADEL MINIATURES

Now, if you are lucky, you will already have a nice quiet place to paint. If not try to find somewhere well lit, away from noise, children and pets. A reading lamp is the best light source. It is important to sit at a table, this is because you can keep your hands steady whilst painting, and also all your painting needs can be placed within easy reach. It makes good sense to keep a tidy and orderly table, as it will end up looking like Steptoe's yard, and you will have trouble finding what you need at the right time. These are the things you will need:-

Modelling Knife	For safety keep this in a box when not in use.
Brushes	Keep upright in a jar
Paints	Store in a shoe box or biscuit tin.
Thinners	Water or turps. Use a little at a time and pour it into an old pot, glass or cup.
Paint Rag	Lint free, to prevent hairs sticking to the paint. Tissue paper will do.
Mixing Palette	Plastic egg boxes are handy for this, or any ceramic surface - tiles, plates etc.



PAINTING YOUR CITADEL MINIATURES

When you have chosen the model you are going to paint, you will probably have to clean away the moulding flash. This is the wafer thin line that sometimes appears on miniatures. It can easily be scraped off by using a modelling knife. A good knife for this purpose is a Swann Morton scalpel, the blades are relatively cheap and very sharp. Please remember make all cuts away from yourself and your hands when using any modelling knife.

Before scraping away the flash have a good look at what needs taking away, it is too easy to ruin fine detail by mistaken removal of what appears to be flash. It is a good idea to mount your model on a cardboard base or old paint tin, you will then be able to hold it whilst painting. Use only thick card and epoxy type glues. At this point, optionally, groundwork is easily added by using a mix of sand and Teltron. Old dry tea leaves can be incorporated into the mix instead of sand. It is wise to add powder colour to the mix, and to use PVA adhesive to bind the mix together. If the base of the model is painted with PVA first the mix will adhere better.

The next step is to prime the model. This is best achieved by using a spray, Humbrol matt white is as good as any. Matt white is essential if rich colours are required. Spray the model lightly (it doesn't require whitewashing). You will probably find it more economical and less tedious to spray several models at a time. Spray cans should be used only in well ventilated rooms, or outside. If you wish you can obtain industrial face masks from a chemist. Priming can be done with a brush, but it's a tiring job and often results in an uneven finish that obscures detail. Leave primed models overnight to dry thoroughly.

The painter should aim at trying to paint his model neatly, this can be very difficult to start with, but if top quality results are required it is essential. Even a badly painted eye can ruin the appearance of an other otherwise well painted model. If mistakes are made it always pays to correct them rather than leave them.

Patience is the greatest priority for painters to learn. It is sensible to paint only two models at a time, this way one can be drying whilst the other is being painted (two's a company - three's a crowd). This is worth remembering, as the very sight of 50 unpainted models in front of you will only be off-putting to the work you are doing, making you rush your painting. It is a good idea to learn to hold models by their bases, as grubby paws can have a distasteful effect on a fresh paint job. You will learn that painting cannot be rushed. It is definitely not on for the painter to pursue his/her hobby when concentration is bad. You will need to overcome frustration and temporary setbacks, and patience will be rewarded with good results.

DRYBRUSHING

A simple technique that is used for picking out the highlights on a model. Good examples for the use of this technique to work well are fur, hair and chainmail. First of all the area to be drybrushed is painted a dark tone, and left to dry. Next, an old brush should be dipped in a thick paint mix of a paler colour, and wiped across a lint free rag or tissue until hardly any paint remains on the brush. The chosen area is then very lightly brushed across the raised detail, this way the paint will leave highlights. This technique can be used on its own, or as a guideline for further highlighting using more solid brush strokes. It is absolutely vital to practice on old paper or suchlike, until the technique is mastered.

WASHES

A term used for paint that has been thinned down, a wash is usually 1 part paint mixed with 2 parts thinners, but it is up to you to experiment with washes to get the desired effect. Many different effects are possible and can be learnt. A good example of how a wash works is to choose a model wearing a heavily creased cloak. The wash is then applied to the model where it will flow into the folds, leaving a shaded area with natural highlights. Once the wash is dry the highlights can either be left, or further highlights can be added by drybrushing or with brush strokes of a paler shade than the wash. It is always best to thin all paints, as they will then flow more easily.

START PAINTING YOUR CITADEL MINIATURES

After having been left overnight to dry, the chosen model is now ready for painting. It is important at this point to study your model (rat). This is to make sure that you can see what it is to be painted a certain colour. For example it is no good painting, let's say, the legs of a fighter flesh colour when he is wearing trousers, or visa versa. It sounds ridiculous, but it is a common enough mistake. A lot of fine detail can also be missed, or mistaken for other things.

Some models, especially those with a lot of extra-fine detail, can be quite off-putting to a novice painter. This problem can be tackled by using the following methods. To start with, if the model is wearing any armour and chainmail this is best painted black, use thinned matt enamel in a 2 part paint to 1 part thinners ratio. The black paint forms a good undercoat for any metallic colours to be used. You can, however, use brown, orange, red or yellow as an undercoat for gold, brass, bronze and copper; and blue and purple for silver. These all produce different and varied effects, and are well worth trying out. If two models are being painted one should be dry enough to commence with the next stage.

PAINTING ARMOUR

It can be a headache trying to represent metal on a 25mm model. It is a good idea to visit your local library, and to study books on the subject. This way you can be sure of obtaining the desired effect on your model. The easiest way of painting armour is to drybrush silver paint over a black undercoat. This can look good, but the effect will not be totally perfect. Another way of painting armour is to use paynes grey alkyd colour, instead of black. This is a blue-black. Using silver enamel, paint the armour silver where the highlights are, and blend this into the darker areas. This method takes time, but practice makes perfect. The result is a bluish black, iron armour. The shades can, of course, be varied from dark to light, depending on the painter. With gold armour use the same method, but with burnt umber alkyd instead of paynes grey, and use the gold instead of silver. In my experience gold isn't the best paint for dry brushing.

Chainmail is easily painted by drybrushing silver or gunmetal enamel over a black base colour, depending on the varied shade required. Remember, if you are painting studded armour, or suchlike, the only way to get good results is to paint each item individually. Note also that not all armour need be made of metal. All sorts of interesting effects can be used to represent magical armour, lacquered armour, bone, horn or leather armour. Experimentation is a must where armour is concerned.

PAINTING FLESH TINTS

Once the armour has been painted, and is thoroughly dry, the next stage is to retouch any of the primer that may have been accidentally splashed or spotted whilst drybrushing the armour. If you are careful this won't be necessary, but as a beginner it will take time to perfect your technique. Re-touching is necessary otherwise blotches of colour will show through when the rest of the model is painted. O.K. - you are now ready to paint the flesh. If you are painting a human model then it is best to use alkyd colour, because of its blending qualities. The colour to use is burnt umber, or burnt sienna, depending on personal taste, burnt umber produces a darker flesh, while burnt sienna has a pinker effect. Use a mix of 2-1 paint and thinners, this may seem a dark colour, but it is easier to work from dark upwards. Next paint the flesh areas with the mix, after doing this, lighten the mix to a flesh colour of your personal choice using enamel matt white. Using the flesh mix, paint the facial highlights - nose, forehead, chin, cheekbones and lips.

When the highlights are painted, using a clean brush blend the lighter colour into the shaded areas. With practice a realistic effect can be achieved. Paint all the other flesh areas in the same manner; try to get a fully blended look, and remember to paint eyebrows, fingernails and beards. If you are painting a humanoid monster, such as a goblin or orc, then you can use a colour of your choice. Let's say you are using green. Paint the face medium to dark green, and, whilst this is drying, mix a lighter shade of the same green using white, yellow or pale blue. This mix should be a shade paler than the base colour. Using the paler green, paint in all the highlights, in the same way as for a human. The idea is to gradually build up highlights using varying shades of paler greens, and creating a fully blended effect. This can take time to get used to, but, with practice and patience, some good results can be achieved.

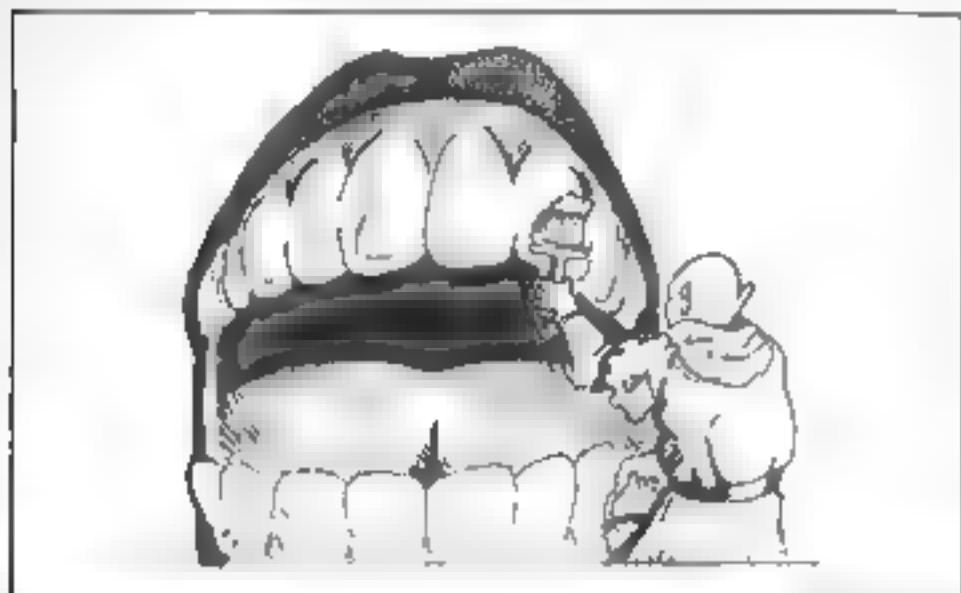


HAIR, FEATHERS AND FUR

These parts of the model are best painted in dark shades, and drybrushed in lighter ones. Feathers can be classed as plain or dyed, so these can be painted in any colour of your choice. Blonde hair is drybrushed creamy white over yellow ochre, or even white over yellow, depending on the model being painted. Red hair can be done in exactly the same way, but using orange over dark brown. For brown hair use either dark brown over black, or light brown over brown. For grey hair try drybrushing white over medium grey. Black hair is best left alone, but, depending on personal taste, try drybrushing with dark grey. Any of the colour schemes mentioned above can be used to paint fur; as long as a light colour is used over a darker one you can't go far wrong. In fact even an orc could manage it.

EYES AND TEETH

Teeth are always best painted brown as an undercoat. The colour to paint teeth with is a creamy white. This can be mixed by using white and yellow ochre, until the shade of your particular choice is found. On a large model the tips of the teeth can be painted white, producing menacing glints. If a thick mix of creamy white is drybrushed over the basic brown undercoat the individual teeth can be picked out. Eyes are best painted in a dark shade, for example brown or gray. The white of the eye can then be painted in, leaving a darker rim surrounding them, this represents eyelashes not eyeliner. The pupils can be painted next, using black, brown or dark gray. Paint a small white dot in the middle of the pupil to represent the natural reflections of light. Remember - if you make an orc's dinner of a small detail it always pays to correct it, and besides experience is always gained from your mistakes.



BONE

Bone colours come in handy when it comes to painting skeletons, and, of course, anything made of bone. For painting skeletons the best base colour is white. Next, a wash is made up of 2 parts thinners, and 1 part matt brown enamel. The wash is then painted all over the body, and left to dry. Once dry, mix up the same colour as for the teeth, and drybrush the skeleton. The effect is realistic enough for bone, and all that is left to do is to paint in the eye sockets, and any armour or clothing that it is wearing. For ordinary bone the method of painting teeth works quite well.

JEWELS AND GEMS

Jewels can be made by using thick white paint. Using a sharp cocktail stick, paint small white blobs in the desired places, because the paint is thick the blobs will dry as raised lumps. These can be painted using colours of your choice.

UNDEAD FLESH

There is a wide choice of colour for the painter here. For the zombie buff, a good way of painting Zombies is to use a pale flesh colour then humans by adding pale gray. When this is dry a wash is made up of 2-1 ratio thinners and blue-green paint. Acrylic is the best for this. The wash is applied over the flesh colour, producing a translucent, slimy and putrid flesh colour. Similar methods can be used for vampires, ghouls and wights.

WOOD AND LEATHER

Wood is always best painted over a darker colour. Wooden poles and shields can be painted black and drybrushed a lighter brown. A lot of different shades of brown are possible, by mixing red and black, black and orange, or green and red. These can be made lighter by adding white, yellow or pink. Old wood can be represented by drybrushing with a grey-ish brown, and moss can be added by drybrushing with thick green paint in various shades. Leather should also be painted over a dark colour. Boots can be painted black, and the creases painted dark brown, or brown over dark brown. Belts and straps should be painted light colours when they are in dark areas, so that they stand out. If black is being used for leather don't try to use highlights unless you are experienced at doing so, or are using oils, as a fully blended effect is required to achieve good results.

CLOTHING

Clothes such as cloaks, jackets, hoods etc, including equipment, can be painted in all of the techniques I have mentioned. As a rule, where clothing of one type meets another, it is a good idea to

outline the specific area in a darker shade of the same colour. This will help separate one thing from another. Using washes and drybrushing is a quick, effective and lazy method of painting clothes. But it is best to learn painting with brush strokes if you can. The same method of using gradual shades, as mentioned in the flesh section, is the most effective way to paint clothes, but it takes more time and practice. Remember, the larger the model being painted the more blending of colours will be needed, so alkyd colours are handy here. Buttons and small items should be painted a dark colour and overpainted in a lighter tint, leaving an outline surrounding them.

VARNISH

Once your painted model has dried sufficiently it is only common sense to give it a coat of varnish, as with constant handling a painted model can chip or the paint will rub off. If your model has any metallic paint on it you must not varnish for at least a week, or else the paint will simply lift off and smear the model as it is being varnished. Models can be sprayed with a matt varnish, such as Humbrol model spray. But a strong polyurethane varnish will safeguard against damage if used before the matt spray. Never use a cellulose varnish on oil or enamel painted models, it will ruin the paintwork. When handling painted models always pick them up by the bases. This will ensure that they do not get covered in fingerprints which could eventually mess up the colours.

IN CONCLUSION

If you have read this article, have painted a model using some of my suggestions, and have come up with something that looks like a mixture between an amoeba and a psychedelic goblin dressed in cobwebs under disco lights, you have four alternative choices. They are:-

1. Learn by your mistakes. Benefit from your experience and try again. Some of my earliest painted models cause me nausea upon reflection, but I persevered.
2. Try an alternative method of painting, or invent your own. There are some good articles with alternative methods in the bibliography.
3. Advertise your services as a painter of amoebas and psychedelic goblins dressed in cobwebs under disco lights.

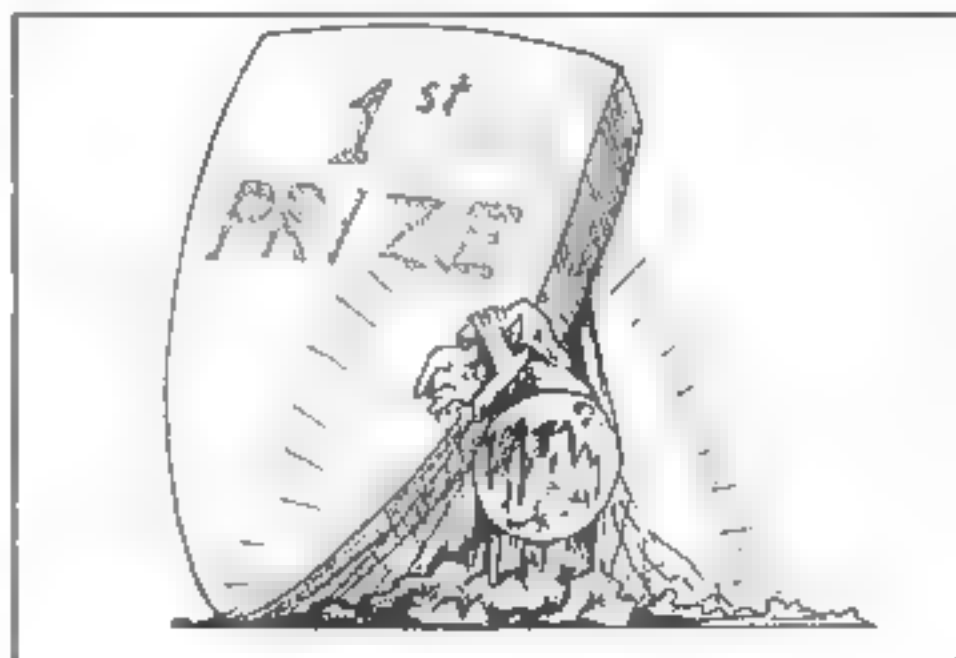
BIBLIOGRAPHY

The Magic Brush by Shawn Fuller. The Best of White Dwarf Articles, number 1. Also Dicing with Dragons. A good complete guide to painting miniatures.

An Absolute Beginners Guide to Painting Miniatures by Tony Ackland. First Citadel Compendium. In two pages it admirably fills its title and includes some fine humour.

Military Modelling. Stan Catchpoles 'Modelling Workshop'. A wealth of excellent ideas on painting and modelling.

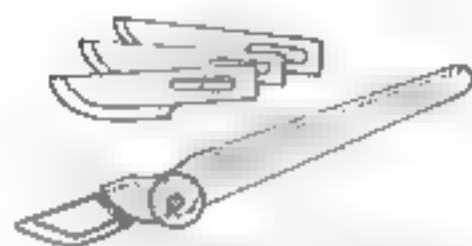
Childrens books on historical cultures. The full colour illustrations contained within these books are very useful and well worth a purchase.



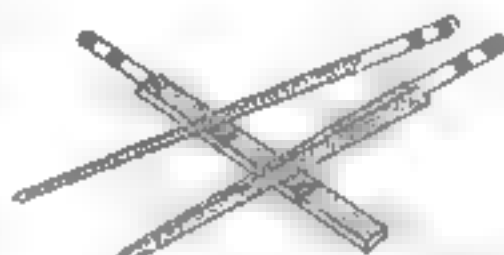
The Absolute Beginners Guide To Assembling Metal Miniatures

Many beginners are discouraged from assembling white metal kits, simply because they start off with an inadequate or unsuitable collection of tools and materials.

These are all the tools you will need.



MODELLING KNIFE
AND SPARE BLADES



SELECTION OF NEEDLE FILES



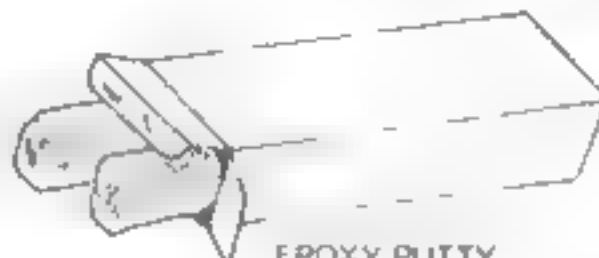
SANDPAPER



NEEDLE NOSE
PLIERS



2 PART FAST CURING
(5 MINUTE) EPOXY GLUE



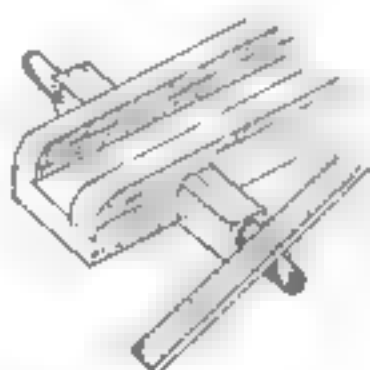
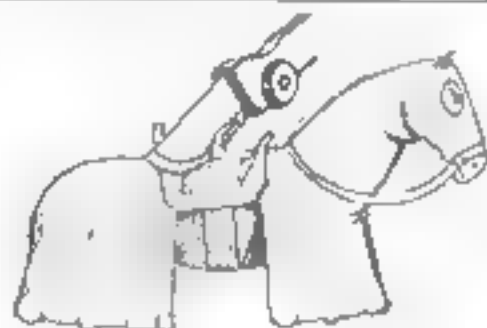
EPOXY PUTTY



PLAST. SCENE



RUBBER BANDS



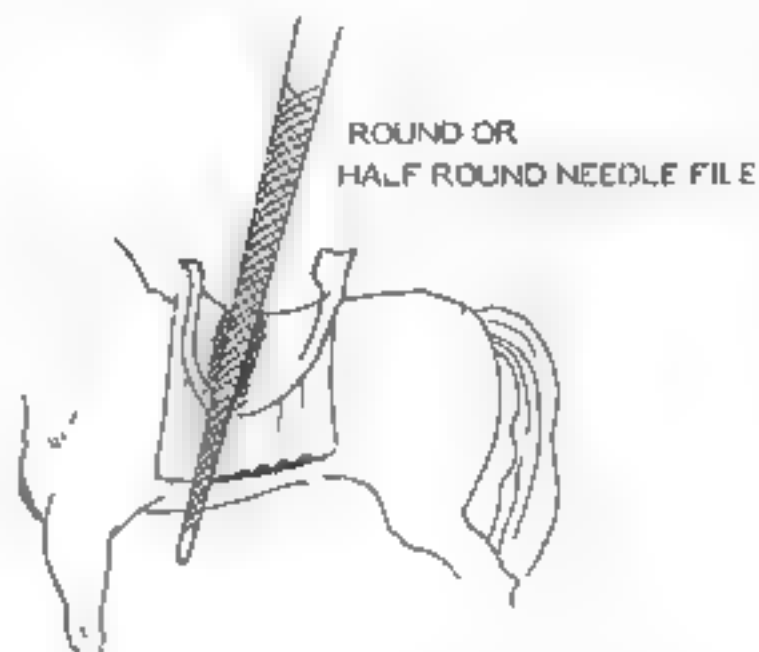
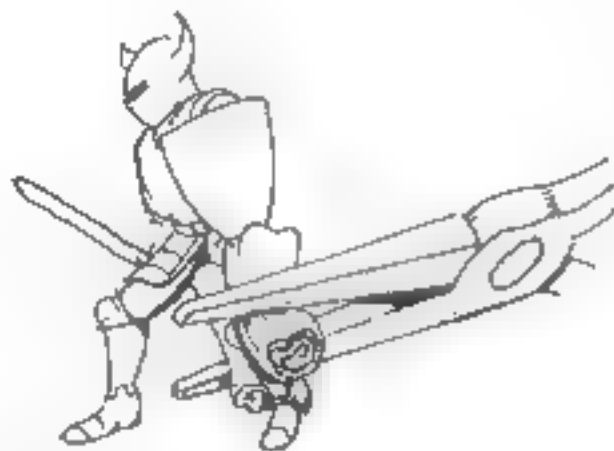
Before you can begin to assemble your model, you must first of all trim off any excess metal on the castings. This is best done by scraping away gently with a modelling knife. More stubborn pieces should be carefully filed off. When doing this take care not to remove any of the detail from the model.



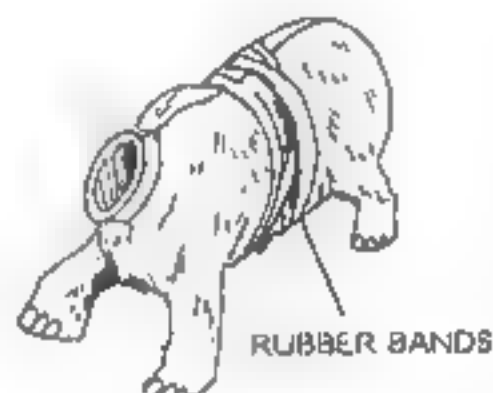
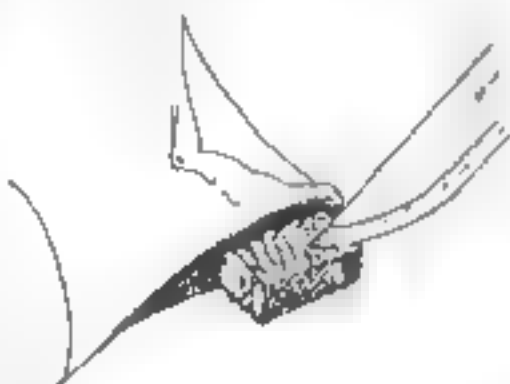
FLAT FILE



After you have removed all the unwanted metal, put the parts together to see how well they fit. You will find that some filing or sanding will be required to obtain a good fit. To glue parts together successfully you will need to ensure that there is good surface contact between them. No amount of globbing on extra glue will compensate for badly fitting or mis-aligned pieces.



With rider and mount castings all that may be required is to bend the riders legs outwards. To do this wrap some cloth around the part to be bent then apply gentle pressure with the pliers. If this does not cure the problem, then some filing will be required. It is better to file a groove in the saddle for the legs to fit in, rather than filing the riders legs.

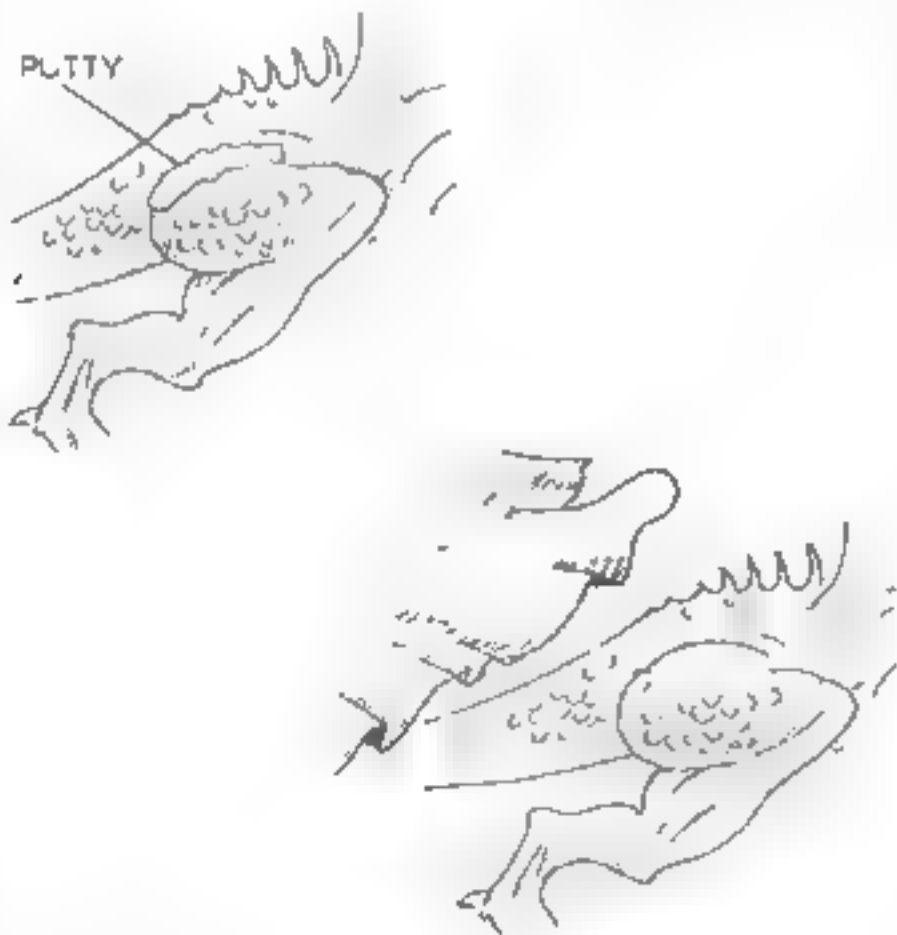


Roughen the surface to be glued with coarse sandpaper or by scoring with a modelling knife. Thoroughly mix the epoxy glue and apply to both surfaces to be joined. Bring the pieces in contact and keep them pressed together until the glue has set. Plasticene or rubber bands can be used for this. Note epoxy glue works best if mixed when warm.

PLASTICENE SUPPORTS

RUBBER BANDS

PUTTY



PLEASE REMEMBER - MODELLING TOOLS ARE DANGEROUS IF NOT USED PROPERLY. ALWAYS USE KNIVES WITH GREAT CARE, MAKE ANY CUTS AWAY FROM YOURSELF, AND DON'T PRESS TOO HARD AS BLADES ARE FRAGILE AND CAN BREAK EASILY.



You will often find gaps appear around the joints where parts have been glued together. This can be solved by filling with epoxy putty and then wiping away any excess with a damp cloth.

BE CAREFUL OUT THERE!

Atellano

SPOT THE BALROG!

So many of you entered our last Compendium Competition that it proved a major administrative burden to judge them! This time the Competition is a simpler one.

ALL YOU HAVE TO DO IS.....

Study the special drawing below. This scene of wanton destruction originally featured a huge monster causing mayhem. As you can see, the mayhem is still there, but we've altered the picture to remove the vast and threatening monster. All you have to do is....

SPOT THE BALROG.....

Place a single cross anywhere you like on the drawing. Clip out the drawing, and the rest of the entry form, and send it to us in an envelope marked Competition. Send any entries separate from Mail Orders or other correspondence, otherwise the M.G. people will run off with your entry, eat it or use it to line their nests with. The entrant who gets the Balrog right between the eyes, or the nearest, wins the Competition and receives untold amounts of Citadel models! The prize will be all of one months releases from Citadel - worth at least £60.



Entry Form.

My Name is _____

My Address is _____

Entries must be received by 1 November 1984. Please make only one entry on the drawing - just to keep things fair. Make more than one and we won't even look at it. Cruel and heartless aren't we.

READERS ART GALLERY

We are always pleased to receive artwork from readers of the Citadel Compendium, whether presented as an idea for a new creature, or just an illustration of a favourite character or scene. These pictures are just a small selection of the drawings we receive every week. If you would like to send us a picture of your own make a drawing in black ink only and mail it to the Citadel Compendium. Remember to include a stamped S.A.E. If you would like your artwork returning.

We're sending £5 Citadel Credit vouchers to all of the contributing artists featured below - just to say thank you for your unsolicited efforts! We'll also send a £5 voucher to anyone who has artwork printed in a future Compendium, so get drawing!



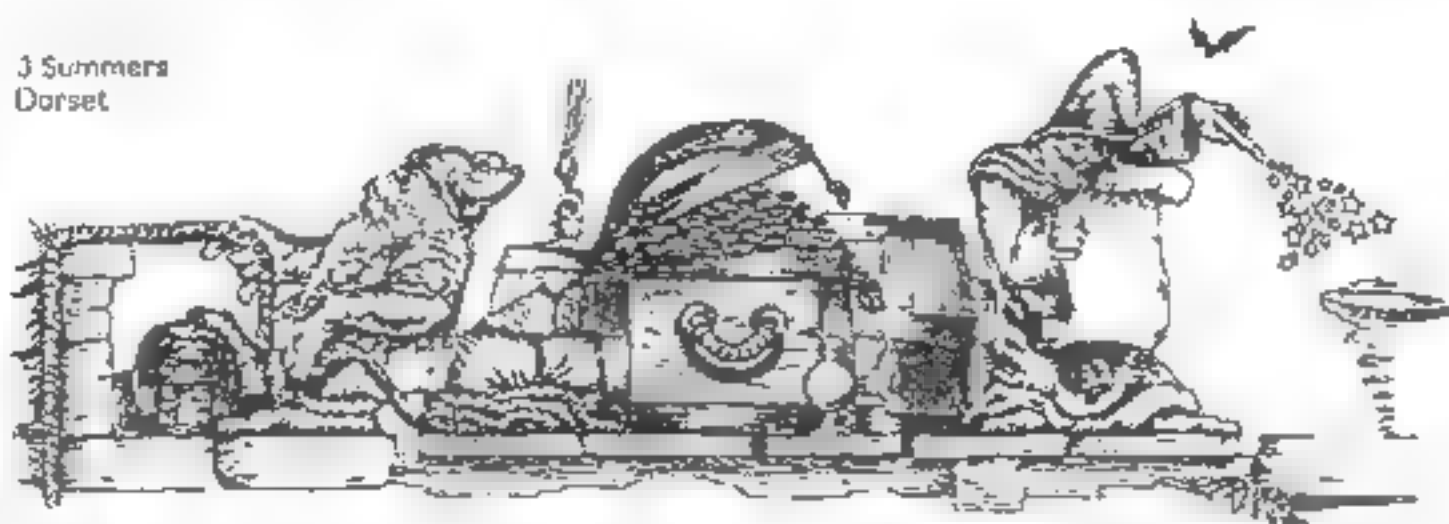
PIRE FOX

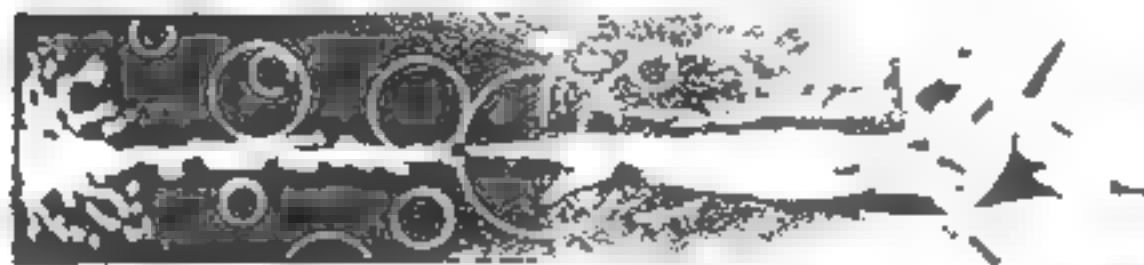


ROUGH LIN

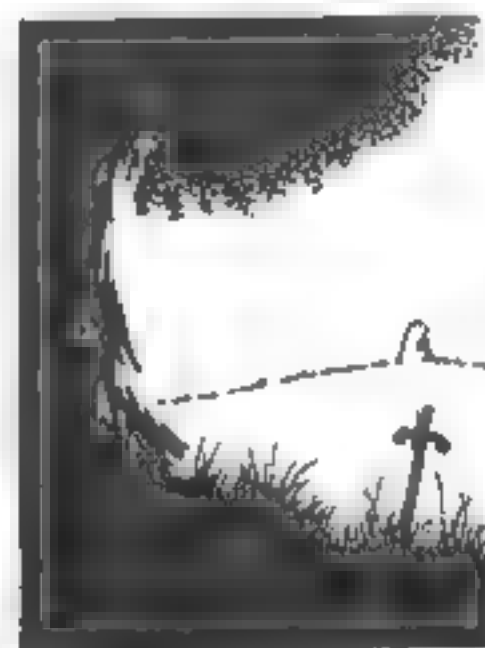
Albert Kiefer
Netherlands

J Summers
Dorset





Gerard Gibson
Belfast
N. Ireland



Robert Lingwood
Banbury



OLD KNIGHT
IN
CHAINMAIL



BLACK JURK
WITH MACES



This is the second Eldritch Epistles column - featuring art, letters, suggestions and comments from gamers and collectors. Please send your contributions to

ELDRITCH EPISTLES
CITADEL MINIATURES
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Please enclose a S.A.E. if you want a reply or material returning. Please don't send Mail Orders in the same envelope, as this confuses us no end, and may delay your order. If you want to make an enquiry about Warhammer rules mechanisms generally, and declare his avowed dislike for...

Boston
Lines.

In a letter too long to give in its entirety Andrew King makes some good points about Warhammer rules mechanisms generally, and declares his avowed dislike for...

...the use of a D6 for most situations instead of a 'percentage' D100 or even D10. A percentage dice roll would allow much greater detail to be taken into account, e.g. it would be possible to differentiate between leather armour and mail, perhaps allowing a 20% save for mail and 10% for leather.

Judging from the letters I receive at Citadel, Andrew is not alone in his preference for the D10 either. Percentage dice are, of course used in many other RPG combat systems, but we made a conscious decision early on in the development of Warhammer to use the D6 for basic combat. This was in no way an arbitrary move, we thought about it quite a lot at the time, and the reasons we chose the D6 hold equally good now.

D6's are readily available, cheap and fun. Although a D6 gives you an initially crude system, rolling a dice for every model in a mass combat situation actually evens out the luck element, and makes freakish results less likely. D6s give a fast and furious game - hack, slay, murder mayhem etc. That's the spirit in which we wrote Warhammer, deliberately taking a "don't muck me about" attitude to leather armour, linen quilting, shield size etc. Of course, there's no reason why Warhammer can't be refined by more experienced gamers - but we felt this wasn't necessary in the rules themselves. If you want to change things - well that's fine by us.

Our design staff are pretty open minded about rules changes, and are always interested in ideas from other gamers. So, if you're a committed D10'ite, or have equally strong feelings about the D6 write in and tell us.

Several different people have suggested a saving roll for leather armour based on the D6. First roll a D6 needing to score 6. Then re-roll needing to score a further 4, 5 or 6. The two stage roll doesn't slow the game too much because only 1 in 6 rolls will go to another dice throw. I've tried it...it works!

Wellington
Telford
Shropshire

David Allen is one of the many gamers who contribute ideas and artwork to our 'Ideas pool'. We welcome suggestions for new models, and even if we don't make a specific model, we like to see or read the ideas all the same. David sent us this drawing and Warhammer stats for the Pegator - not a monster we make, but a fairly straight-forward conversion for anyone interested.

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
6"	5	0	5	C	5	3	3	3	8	10	10

Pegator. Guardian of the Inner Dungeon for evil or chaotic types. The Pegator is a cross between a Pegasus and a Minotaur, having the head and wings of the Pegasus transposed onto a large humanoid body. Pegators are solitary beasts, although they can be found with other members of their race occasionally.

Have you any more good monster ideas like David's Pegator? If so send them to us we'll publish any we like in the next Compendium.



Jeremy Bench would like to know how many Citadel Models there

As a collector of your excellent figures I would be interested to know how many you actually make. I try to obtain at least one example of each new release, although this is no longer easy - not least because there are now so many. I understand that the models illustrated in Arcane Listings (our old catalogue) do not comprise your entire range. How then how are we to know how many models exist!!

This is a more difficult question than you might imagine. White metal models are made from rubber moulds. The moulds don't last very long, and sometimes they last only a few days! Once the mould is worn out no more figures can be produced from it - so the design is pretty much lost. We can get round this problem by using metal castings to make new moulds, but this isn't entirely satisfactory, and we like to alter models before 're-moulding' anyway. The upshot of this is that our models are constantly changing - with new ones coming out all the time. In a world where everyone wants a different model to represent their own character this can only be a good thing.

So how many models do we make? I don't know for certain, but it must be around the 2000 mark at any one time. Obviously it would be pointless to illustrate a range that is always changing, so for Arcane Listings and this Compendium we have illustrated only a selection of the models in each code. We will ensure that these exact models are always available during the life of the Compendium - or as far as is humanly possible anyway! We have made extra moulds of these figures, and we'll remould if necessary

to make sure these figures stay in production. This means we can guarantee supply of certain models - so avoiding disappointment. On the other hand your local stockist will have a comprehensive selection of all our models, including those not illustrated in the Compendium itself.

The only real way to find out about all the models we release at any one time is to either keep going through your retailers stock, or to join the Citadel Mailing Club - by which you will receive information about all new releases as they happen.

Chelmsley Wood
Birmingham

Mark Hall raises the old problem of paint wear on metal figures. I have recently become one of the many players of Fantasy Role-Playing Games, and, I suspect, one of the many who enjoy the collecting and painting of the figures used to enact characters.

Most of my figures are used quite often and I have found that the paint in which they are covered wears off quite quickly. Because of this, each miniature's paintwork needs constant renewal.

I would be grateful if you could tell me of a method of protection for my characters if they are still to be used in games.

Varnishing may slightly alter the tonal values of some paints - making them slightly darker. Generally speaking this won't be a problem.

BASES. All of my own models are fixed onto bases of some kind. For large scale wargaming I mount either single or multiple figures onto rectangular bases approx 20mm x 20mm. The bases are built up with 'flock' or similar model railway material - this can be glued on using a paper type glue or applied onto the wet green paint of the base where it sticks. Tetraon (from Woolworths) or Milliput (model shops) can be used to the same effect. For models intended for display or role-play I use a small coin or washer, either the size of a 6p or 1p piece. The model is glued to the coin and the edges built up with Milliput or Tetraon. Whilst still wet tiny stones, grit, 'twigs' or lichen are pressed into the material. When dry the original model base is perfectly matched into the new one, and can be painted prior to varnishing.

Bases give a model stability, and so prevent accidental damage from dropping and knocking over. They also make models look nice, encouraging people to handle them carefully. Most importantly a base provides a safe and easy way of handling a model without even touching the paint job proper.

UNDERCOAT. You probably use an undercoat already. If not, then I would very much recommend you do so. Undercoats provide a solid key for paint applied over them.

STORAGE. Damage can occur whilst models are being stored inbetween use. I have never found a satisfactory way of getting round this. Many people use tool chests (expensive), or one of the commercially available carrying cases (see the modelling press - White Dwarf etc) I've even seen egg boxes pressed into service. If your models do a lot of travelling then you'll certainly need something to carry them in. Some sorts of foam rubber, and some sorts of expanded polystyrene can abrad paint with constant rubbing.

Wearing paint is an eternal bone to collectors and gamers alike. Obviously the more handling a model receives the worse will be the problem, and there is no sure-fire absolute way to prevent some damage occurring during play or storage. Here are a few suggestions:-

VARNISH. Once you have completed painting your model, and have added any scenic base if required, you can apply a protective coat of varnish. Remember to leave the model to dry before applying any varnish. If you have used metallic paints then leave for at least 3 days, otherwise the colour will run and spoil the paint job. You can varnish over enamel or water based paints equally easily.

There are two kinds available Gloss and Matt. Gloss is the toughest, and will protect the model against all normal handling, unfortunately the finish is brilliantly glossy and some modellers don't like this. Personally I don't mind, and I know many expert artists who favour a gloss finish. Matt is not so tough, but it doesn't make the model look so glossy - although it may sometimes look slightly shiny in practice. Both sorts of varnish are available in tins and spray cans - Humbrol do both and should be available from your local model shop. Letraset also produce spray cans of varnish called Letracote, which, although more expensive, are probably slightly better, artshops sometimes stock this. Never apply varnishes too thickly - a light spray is enough, a heavy spray will obscure detail. Use two or three light coats rather than one

WARHAMMER



heavy coat. If you wish to combine the toughness of gloss with matt finish then spray lightly with gloss and then again lightly with matt.

Adam Dangoor and Nick Short wrote in to Citadel with the following query about combat procedure. This is a subject on which we receive many questions, and which is not terribly well explained in Warhammer itself, so I'm taking the opportunity to clarify the situation now.

We have both the Warhammer and FoF rules and have played some very good basic games. During the course of play we have run into some problems that we would appreciate some help with.

1. When two regiments meet and one has more figures in the front row than the other, do all the figures go into combat, or only those that will go base to base.
2. If two regiments each in line meet, and some figures from one regiment are killed, can the attackers move through the gaps left by the dead figures?
3. What exactly is 'Skirmish Order'. It is mentioned in the rules but what is it?

Adam illustrated his questions with a section of diagrams, and I shall answer them in the same way.

1. When two regiments of a different frontage meet

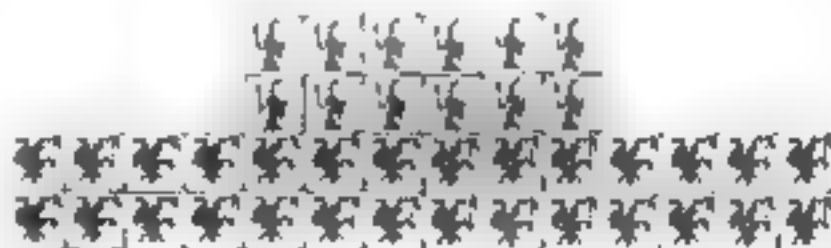
TURN 1



ELVES



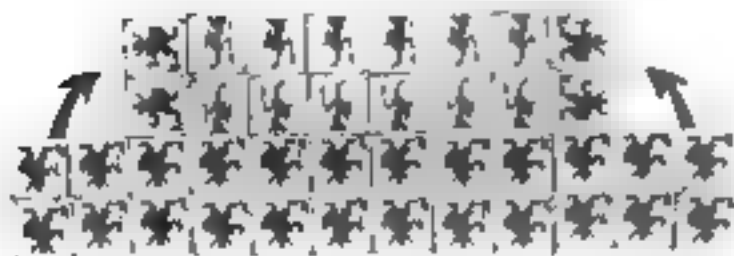
DWARFS



Shaded models are in combat and fight.
The models not in combat must stay out of the fight.

TURN 2

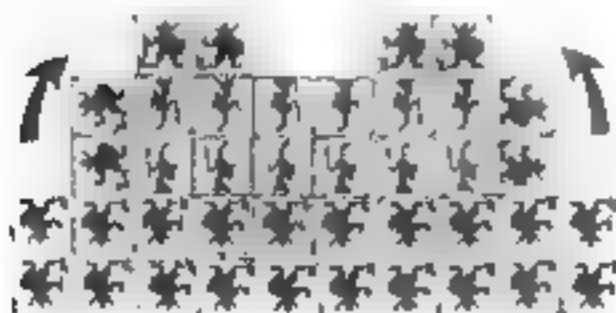
If the Dwarfs win the combat then next turn they may move up to 4 models from the side or rear into combat. The Elves are 'pushed back' 2", and cannot change formation. If the Elves were in only one rank this would count as a flank attack (-2 To hit for the Elves and otherwise Bad News). But, because the Elves have a second rank, they can turn rear models to face the surrounding Dwarfs.



Shaded Models can fight.
The rest cannot.

TURN 3

Assuming the Dwarfs win again, they may put in another 4 models. The Elves are pushed back - and so cannot change formation.



Shaded models can fight.
Rest can't.

2. Gaps caused by taking off casualties

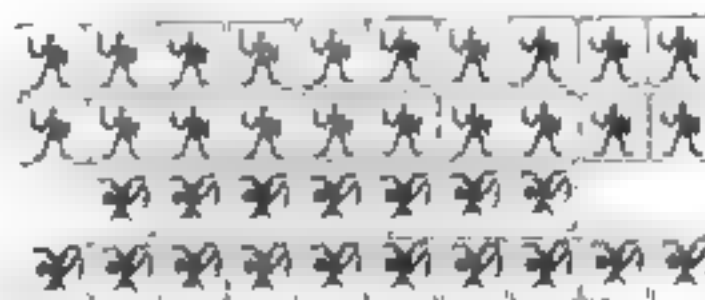
Gaps can be filled in from rear ranks after a round of combat. The only reason models are removed from a front rank, rather than a rear rank, is so that you can see how many models actually get to fight. If you wish, models can be removed from a back rank, or any convenient position, just so long as you remember they have been

killed. This example should make things clear.

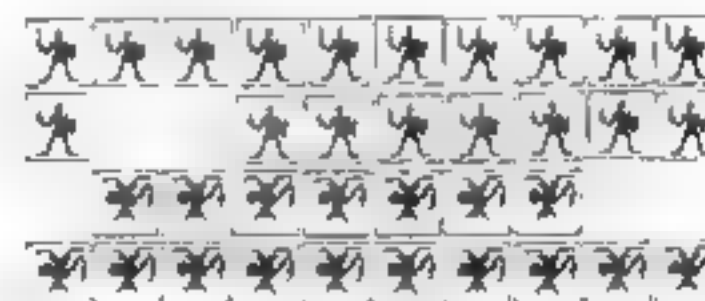
TURN 1



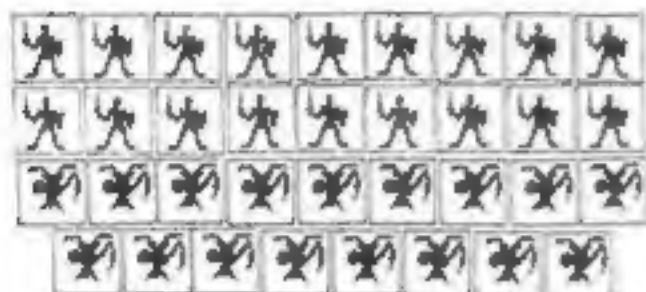
The two units clash in a charge/countercharge. The Humans have Initiative of 3, Goblins 2. So the Humans strike first. Imagine they kill 3 of the Goblins - the units are now positioned like this.



The Goblins strike back - only 7 are still in contact, so only 7 can fight. Imagine they cause 2 casualties. The situation is now like this.



The Goblins are retreated 2" and the humans are moved up to follow. The gaps left are filled in by any models from a back rank, or from the side. This is just to neaten up the whole thing, and doesn't count as changing formation (which is not allowed for troops being pushed back). The final position at the end of the combat round would now look like this.



One of the main features of fantasy gaming is that it is always developing, and always producing new situations. In combat there will always be occasions when who does what or goes where will be confused. The Games Master must use his common sense in such cases, writing down new rules or conventions as necessary. So long as all players use the same convention for combat procedures, movement or other aspect of the rules it doesn't really matter.

Dean Holden writes in with a number of rather good new Chaos Attributes for Warhammer.

Explosive Head - 1 combat round must be spent concentrating - then...bang! Fragments will inflict a single Strength 1 hit on every model within 1". The explosive dies unless he has Regeneration.

X-Ray Vision - can see through solid objects up to 6", but not through lead or gold.

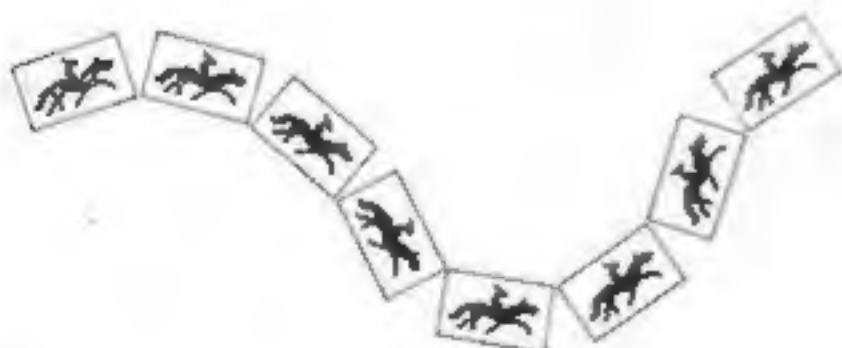
Detachable Hand. The hand may be taken off, and may be commanded by the owner. It crawls at 1" a Move Phase, may attack by Strangling but cannot carry or hold anything. The hand has 1 Wound and a Toughness equal to the owner. Strangling is at Weapon Skill 1, Strength equal to the owner. If the hand is destroyed the owner loses it, unless he can Regenerate.

3. Skirmish Order

Skirmish Order just means the troops are drawn up in a loose formation, not shoulder to shoulder like normal troops. They have bigger bases accordingly, but have certain dice modifiers and are a bit faster. I put my Goblin Wolf Riders in skirmish order (base 30mmx40mm), and arm them with bows. I then use them in a long line like this:-



Wolves move 9" anyway, so they're fast. Because they're in a line they can 'wheel' very easily like this:-



Being in Skirmish order they are shot at with a minus one dice modifier, and can move at 8" through difficult terrain. Being mounted with armour and shields they have a 4,5,6 saving roll. I give mine bows as well, and use them in small units of 5 models.



WARHAMMER

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Warhammer and Forces of Fantasy each comprise of three individual rules volumes. Models, dice, rulers and other gaming equipment are not included in the box.



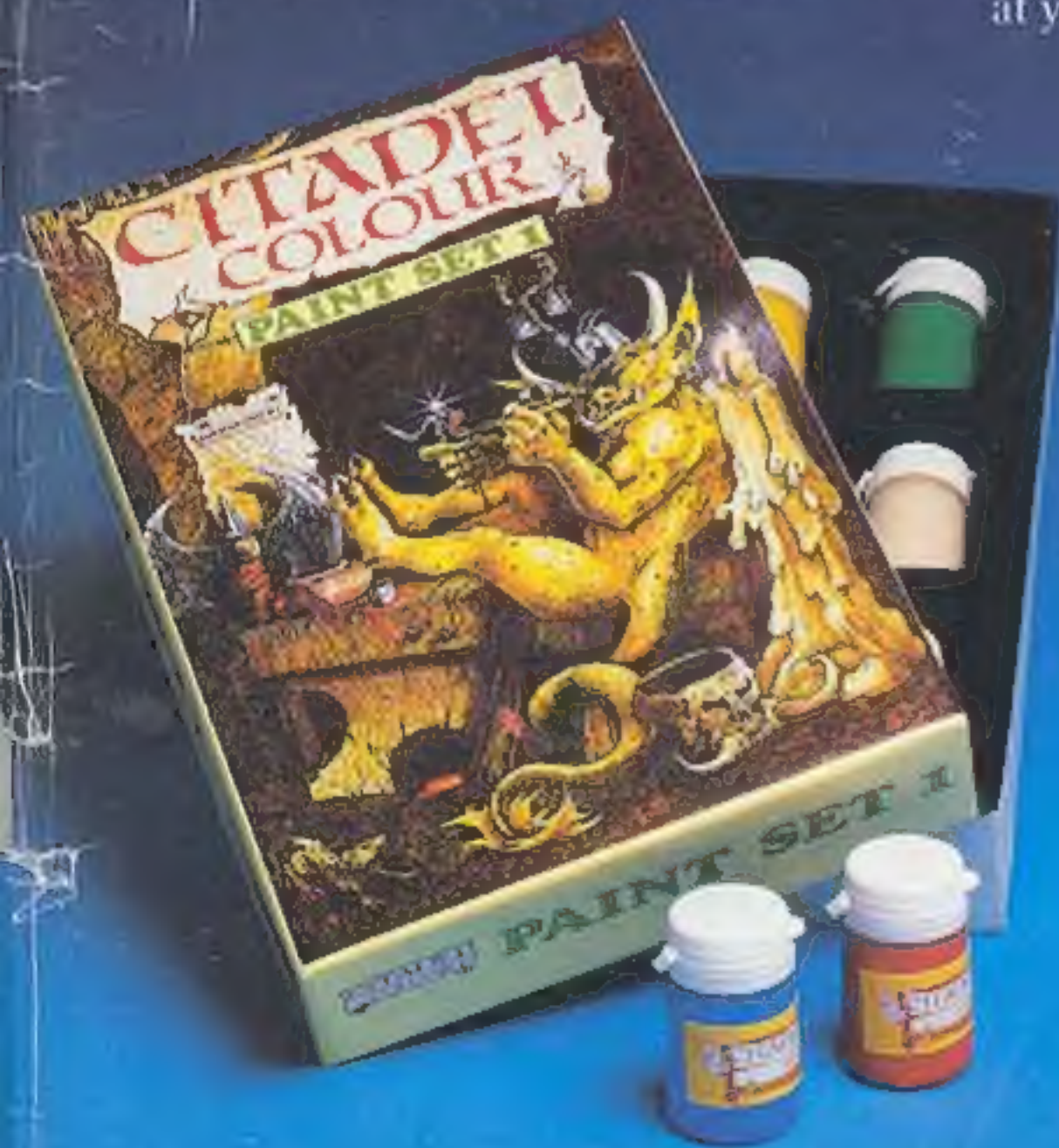
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